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SPRING 2013
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Drawing

HOW TO DRAW
A HEAD
in perspective

DEMONSTRATION

Lifelike
Portraits
page 26

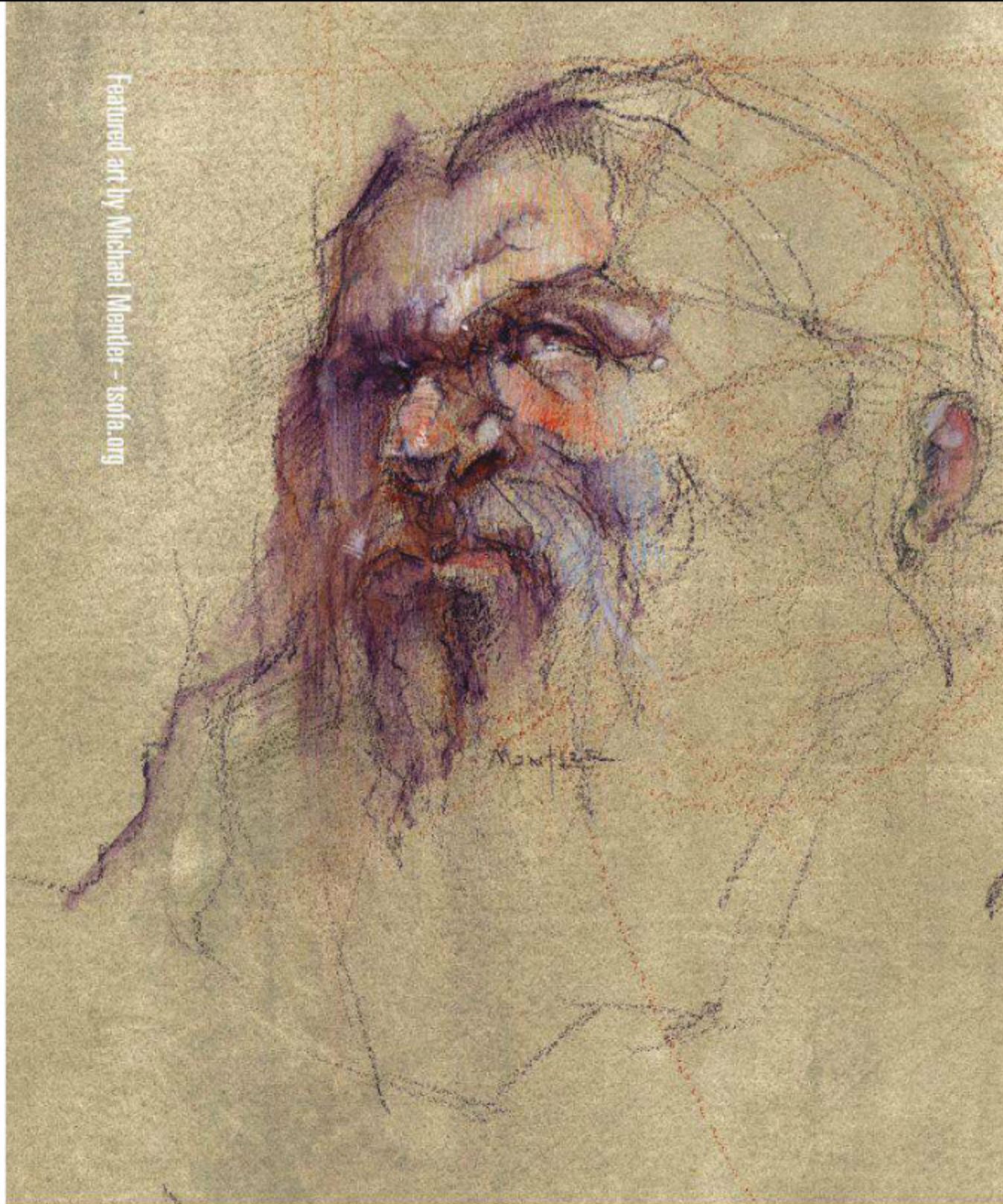
Morgan (detail)
by Scott Waddell

Drawing Materials 101

Graphite, Charcoal & Colored Pencil

AMERICAN ARTIST
PRESENTS

THREE APPROACHES TO
CONTEMPORARY LANDSCAPES

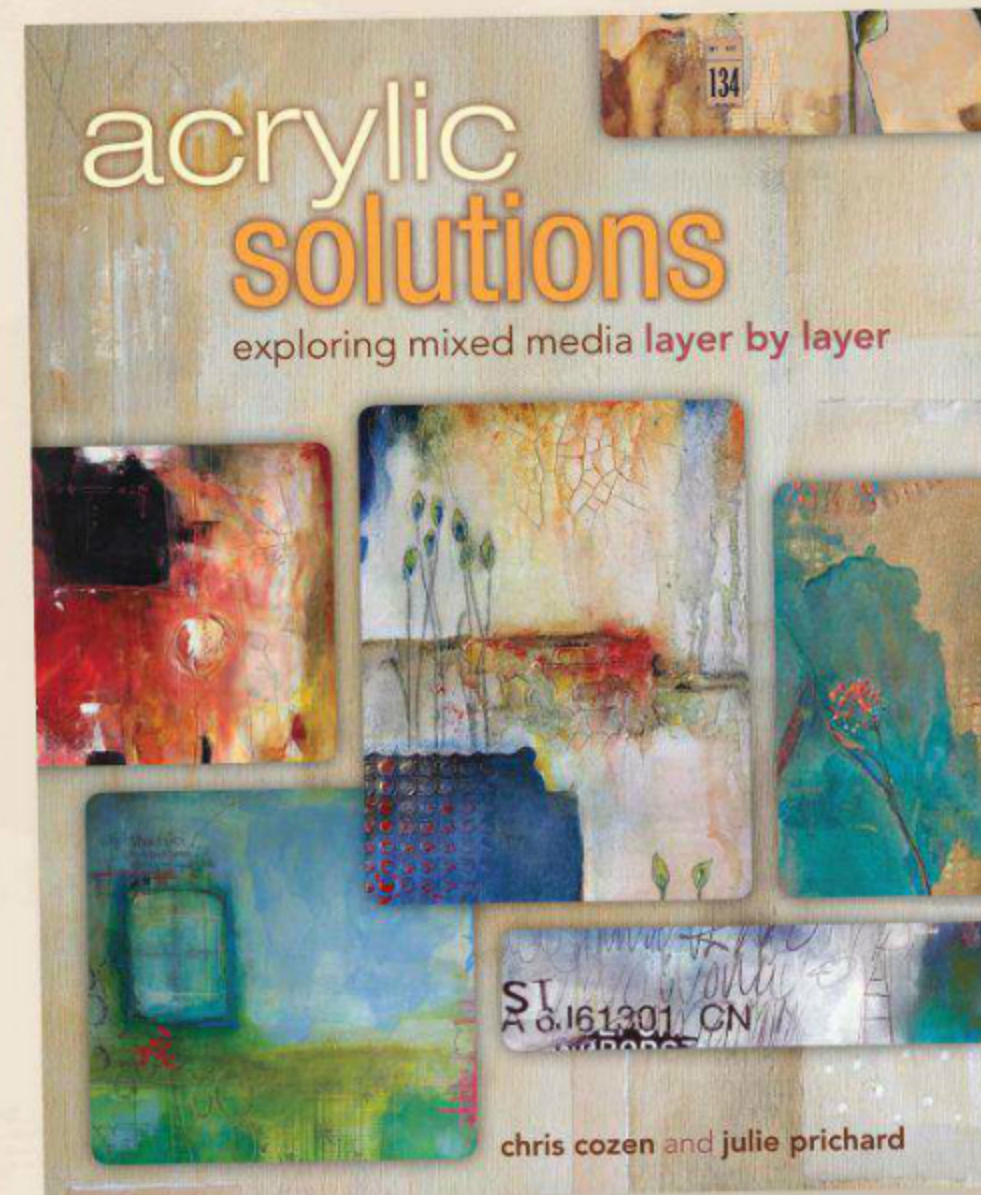


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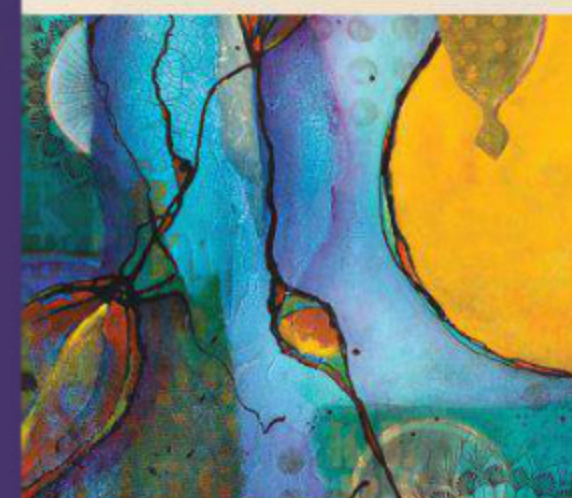
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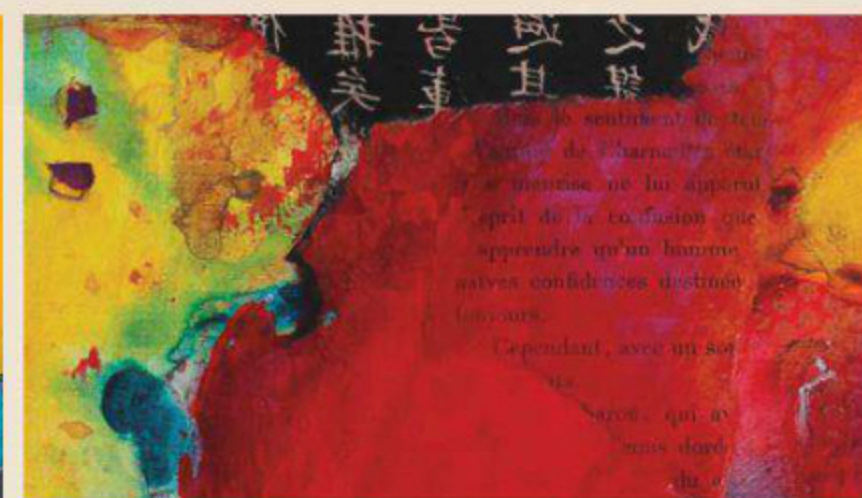
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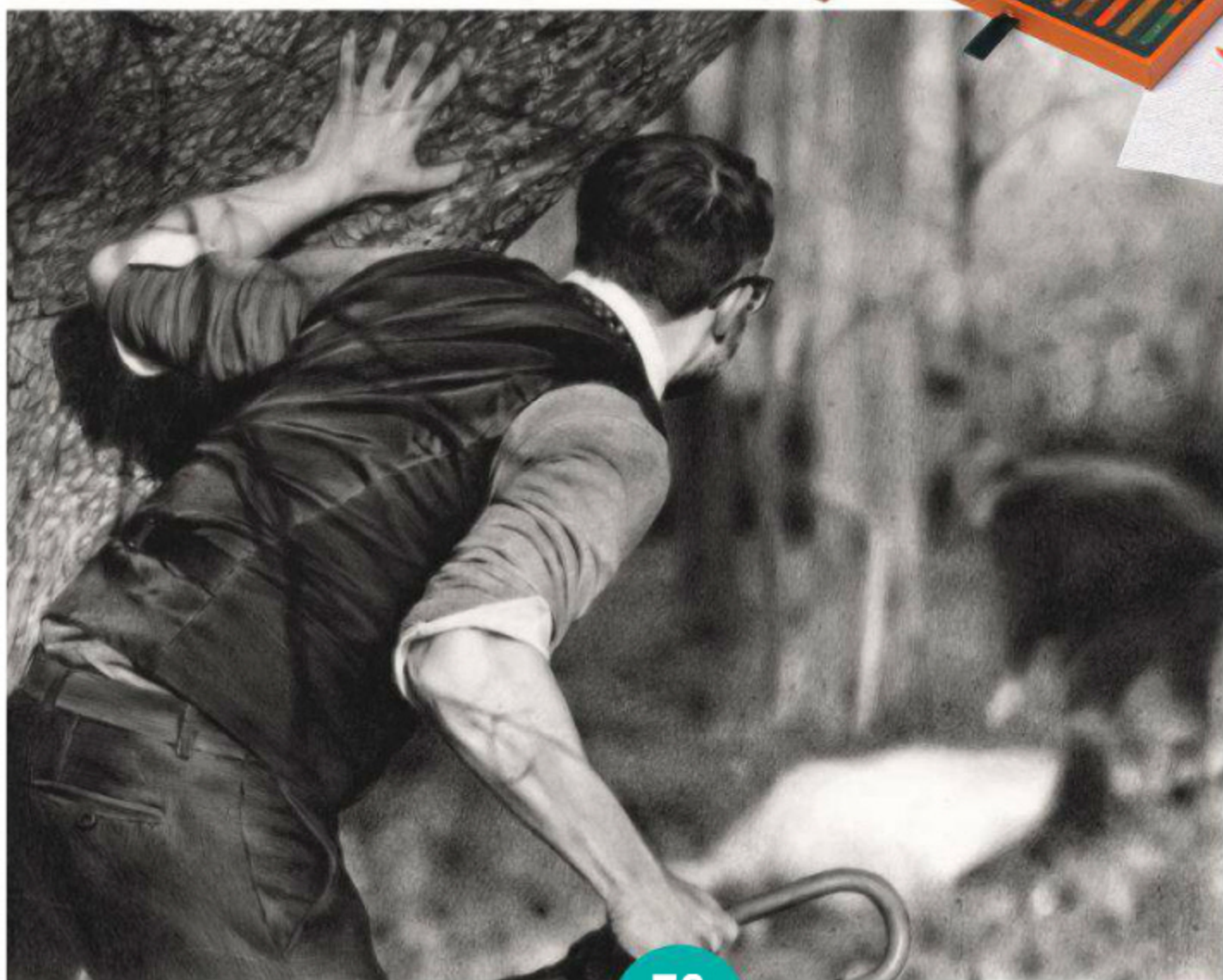


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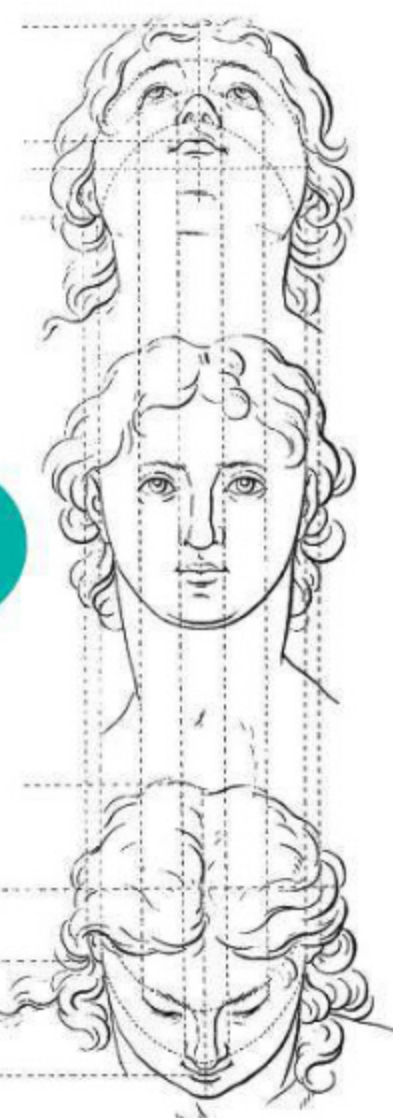
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Three Approaches to Contemporary Landscapes

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Morgan (detail)

by Scott Waddell, 2013, graphite and white Conté on toned paper, 12 x 9. Collection the artist.



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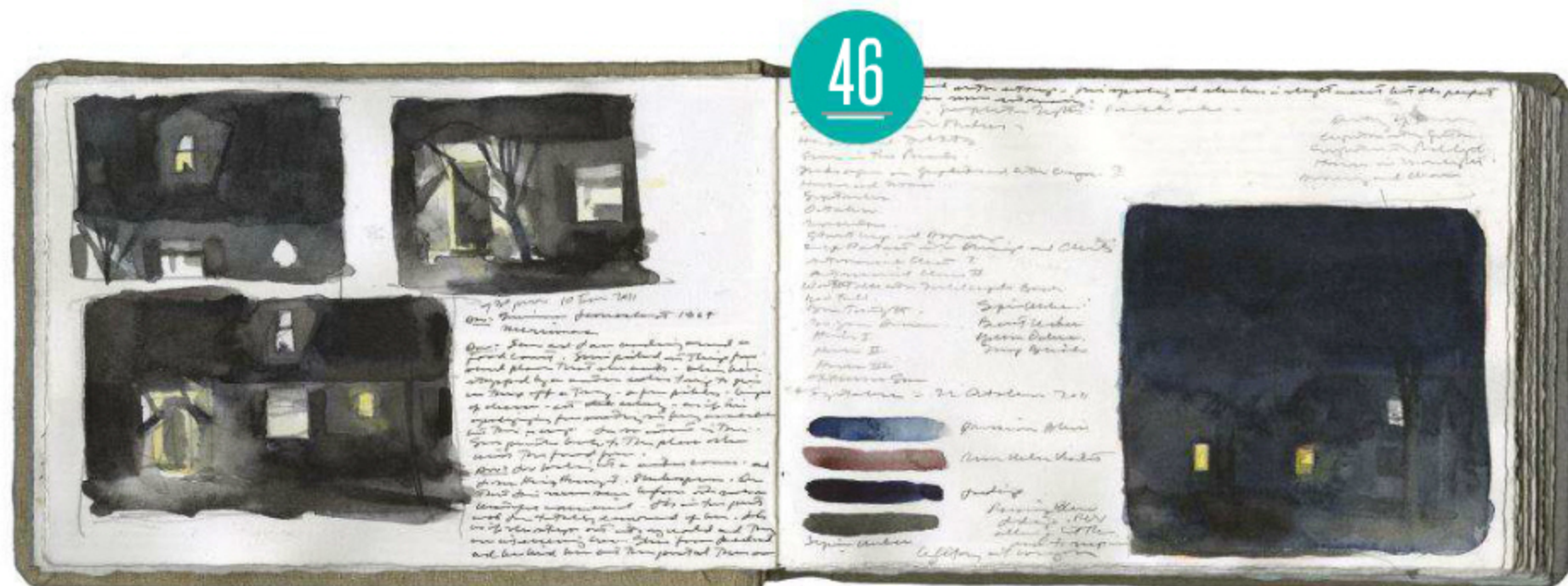
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BY SCOTT WADDELL

When creating a portrait drawing, Scott Waddell pays constant attention to how light hits the changing surfaces of the model's forms. In this demonstration the artist, an instructor at the Grand Central Academy of Art, explains the steps he takes to truthfully depict that relationship and bring his drawing to a satisfactory conclusion.

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BY AUSTIN R. WILLIAMS

The Conté drawings and watercolor paintings of Matthew Daub depict real places, but the artist manipulates these scenes in any way necessary to communicate his emotional experience of the landscape.

40 Drawn From Nature

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Marvin Saltzman paints in his North Carolina studio, but for inspiration, he travels—and draws—all around the world.

46 Charles Ritchie—Reflections

BY JOHN A. PARKS

This Maryland artist uses his home and neighborhood as the starting point for deeply personal drawings, journals, and prints.



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58 Drawing Materials 101

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Our survey course spells out the essential facts about graphite, charcoal, and colored pencil.

66 Drawing Fundamentals: Introduction to Foreshortening—The Head

BY JON DEMARTIN

Foreshortening is challenging, but by paying attention to the basic shapes that underlie complex forms, you can learn to believably represent these subjects as they twist and turn in space.

76 Colored Pencil Noir

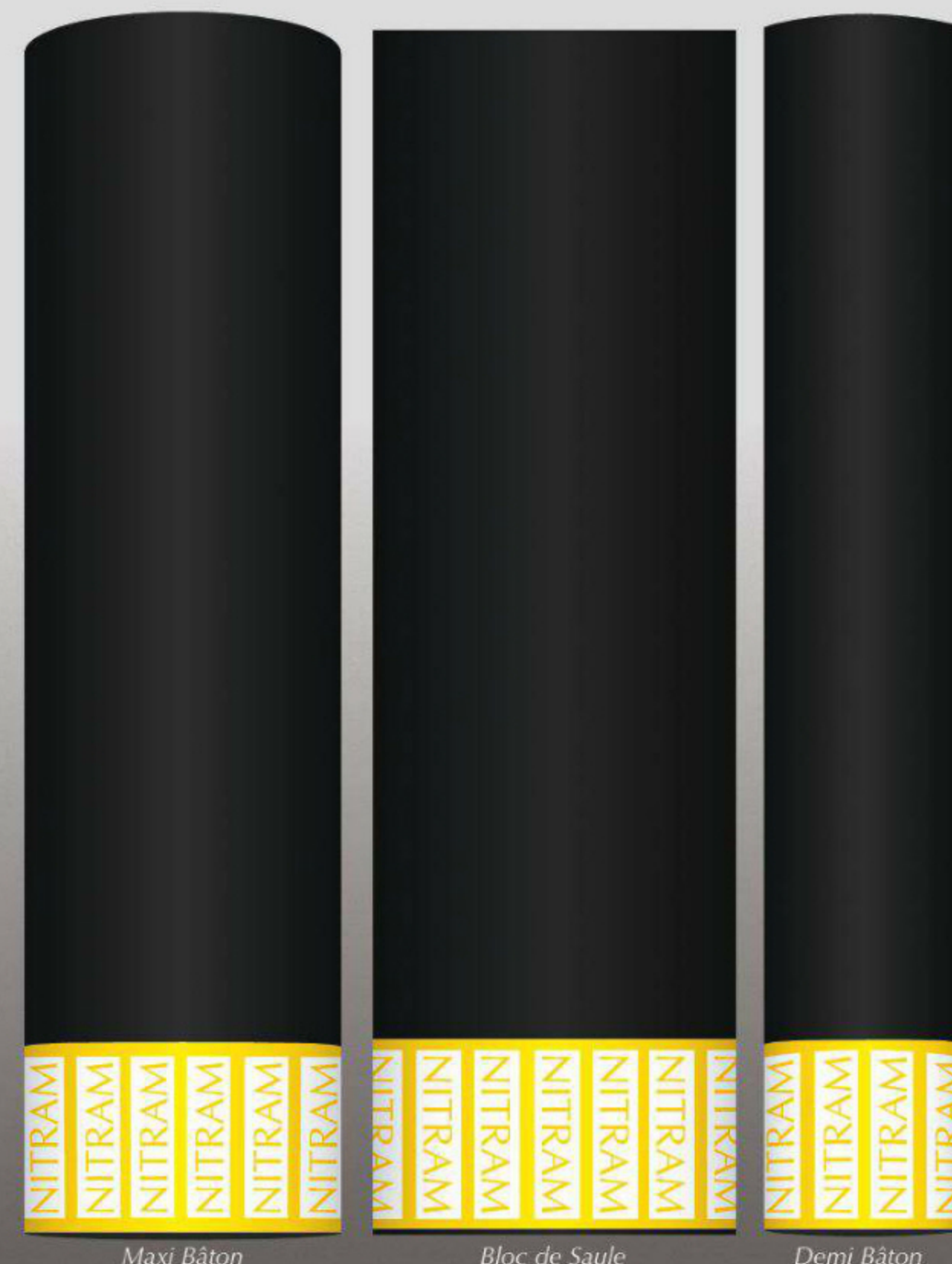
BY AUSTIN R. WILLIAMS

Joseph Crone, the winner of *Drawing's* Shades of Gray Competition, uses black colored pencil to create cinematic drawings infused with mystery, madness, and melancholy.

84 The World in Shades of Gray

Winners of *Drawing's* 2012 competition.

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EDITOR'S

Drawing

VOLUME 10 • ISSUE 37



Fundamentals of Photography

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Fine Lines AMERICAN DRAWINGS

THROUGH MAY 26, 2013
The Brooklyn Museum
Brooklyn, New York
(718) 638-5000
www.brooklynmuseum.org

A major new exhibition, "Fine Lines: American Drawings From the Brooklyn Museum," presents a selection of more than 100 drawings and sketchbooks produced between 1768 and 1945, all taken from the museum's collection. The roughly 70 artists featured include many of the greatest luminaries from two centuries of American art. Singleton Copley, Thomas Eakins, Winslow Homer, John Singer Sargent, Edward Hopper, and Georgia O'Keeffe, among others, are represented.

The exhibition pays special attention to artists' sketchbooks, many of which have been photographed page by page, with the photographs printed and installed on the gallery walls. These sketchbook facsimiles allow an almost incomparable view into the observational and imaginative processes of the artists, and the sketches impress with their vast ranges of styles and degrees of finish.

Male Nude

by Edward Hopper,
ca. 1903-1904,
graphite and
charcoal on cream
paper, 24 x 9 5/8.

All artwork this
exhibition collection
Brooklyn Museum,
New York,
New York.




The exhibition is divided into six main sections. The first of these is "Recording Anatomy," which explores artists' interest in the human body. Among the drawings in this portion of the exhibition is Edward Hopper's *Male Nude*, completed early in the artist's career when Hopper was studying in Robert Henri's life class at the New York School of Art. The exhibition's second section is titled "Fashioning Character." It includes works that depict the body clothed, often in preparation for a painting or sculpture.

The following section, "Portraying Personalities," looks at portraiture, arguably the oldest established genre of American art. A standout work in this gallery is Minerva Josephine Chapman's

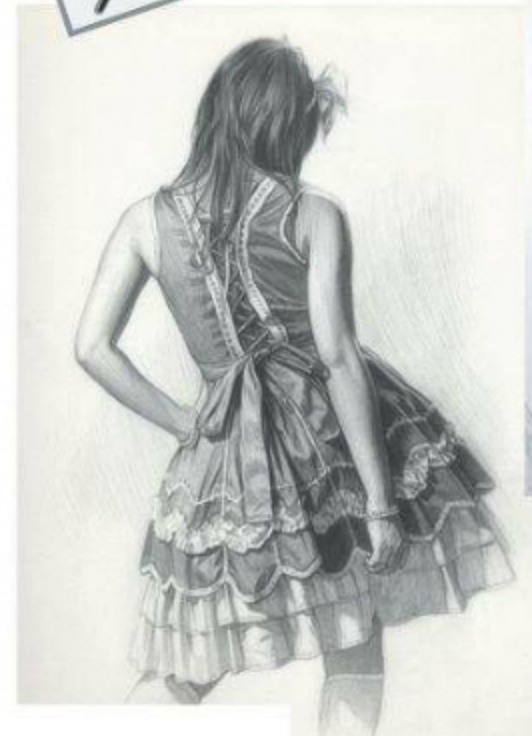

Woman in Profile


by Minerva
Josephine Chapman,
ca. 1858-1947,
charcoal on cream laid
paper, 22 1/2 x 16 3/4.





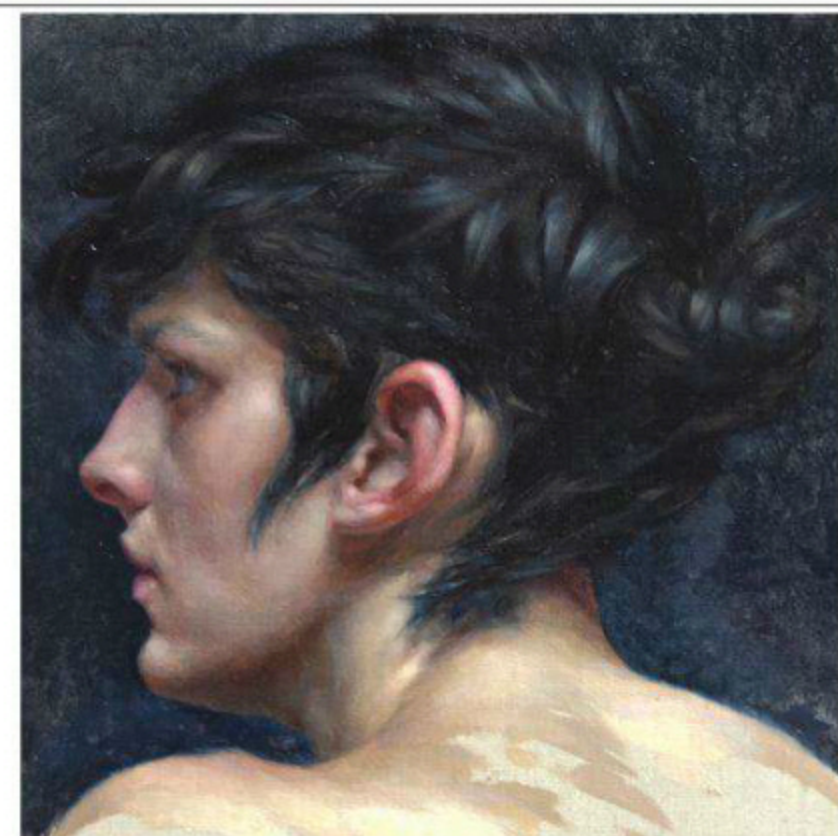
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N. Michelle Tully - Faculty Oilpaint Am I oil on linen 2011

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Woman in Profile, a stunningly delicate tonal charcoal portrait of a woman seen from behind, with her head partially turned. Chapman was one of a growing number of professional female American artists in the late 19th century, when colleges and universities—along with other educational and professional opportunities—were becoming increasingly open to women.

The exhibition includes a delightful section named “Telling Tales,” comprising narrative drawings, many of them illustrations

for stories printed in magazines. Some, such as William Glackens’ *Merry Christmas* (not pictured), overflow with detail, energy, and numerous characters and storylines that together form a boisterous panorama. Others, such as Thomas Eakins’ *Thar’s Such a Thing...*, an illustration for *Scribner’s Monthly*, presents a more somber narrative. In this drawing Eakins, a master portrayer of human gesture and action, expressively uses the body language of his figures to convey a sense of anguish and exhaustion.

“Thar’s Such a Thing as Calls in This World”

by Thomas Eakins, 1879, black ink with opaque white highlights on wove paper, 10 7/16 x 12 1/4. Illustration for Richard M. Johnston, “Mr. Neelus Peeler’s Conditions,” *Scribner’s Monthly*, June 1879.

The final two sections of the exhibition focus on the natural and manmade landscape. “Exploring Nature” contains traditional landscapes ranging from sketches created with a single flowing line to lush, finely rendered pastel scenes. “Observing the Built Environment” consists of views of cities, buildings, ships, and railroads—artistic subjects

that became increasingly prominent around the dawn of the 20th century.

Reginald Marsh was one artist who took up the challenge of portraying the crowded, chaotic, changing life of America’s urban areas. Many of his paintings, prints, and drawings featured the grittier side of New York City—crowded beaches at Coney Island, homeless life on the Bowery, and bustling burlesque revues. His 1931 drawing *Wall Street* uses a system of hatches to present the city seemingly rising story by story out of the rivers that surround it.

An extensive illustrated catalogue of the exhibition is available, featuring several essays and detailed descriptions of individual drawings.

FOR MORE INFORMATION, VISIT THE BROOKLYN MUSEUM’S WEBSITE.



Wall Street

by Reginald Marsh, 1931, brown ink with graphite under-drawing on cream wove paper, 9 x 6 7/16.

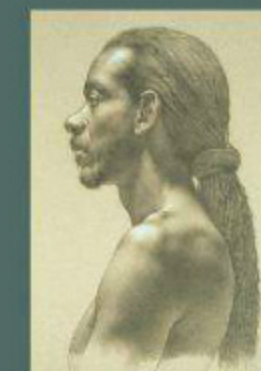
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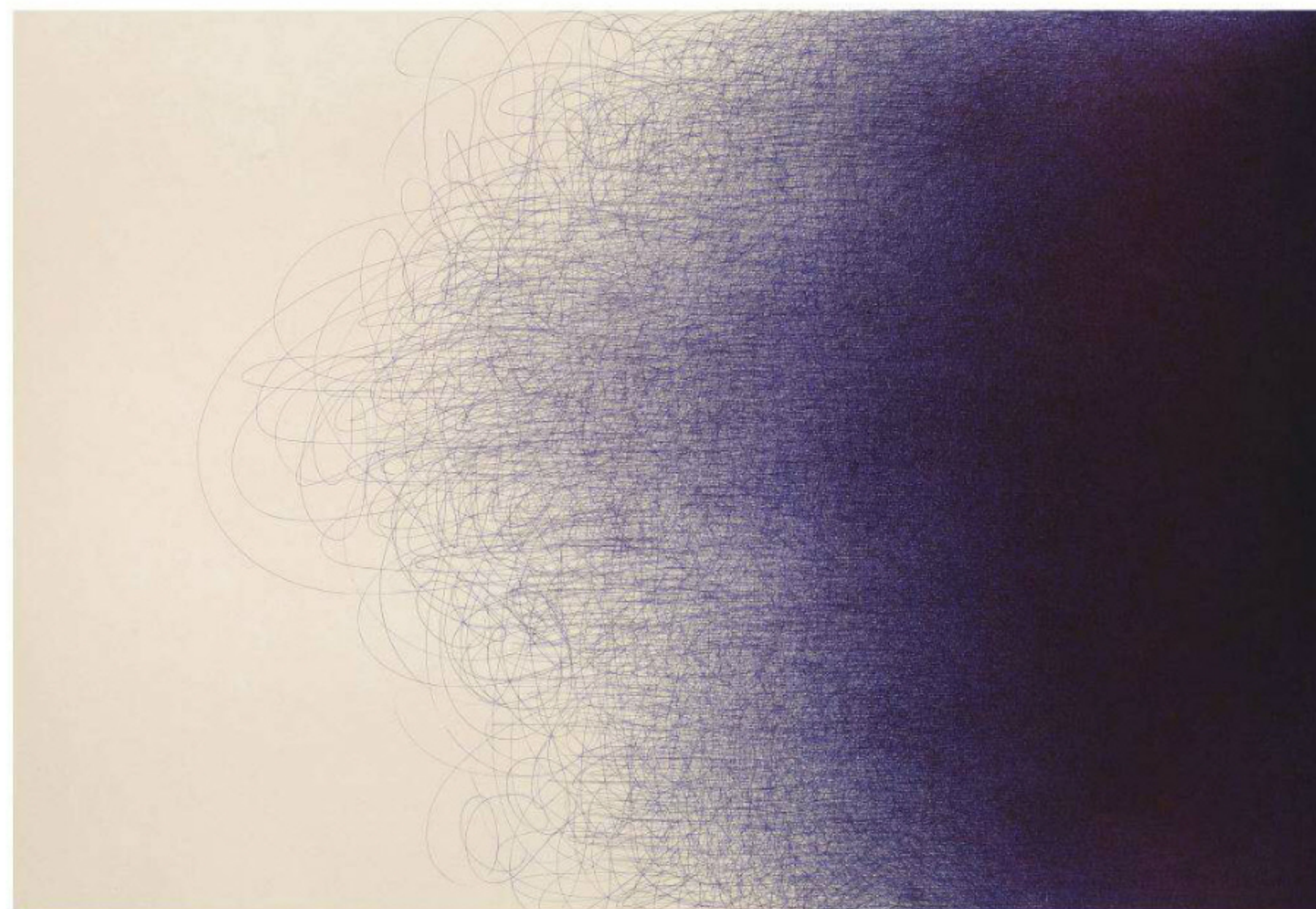


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Introduction by Federico Castelluccio
Foreword by Geoffrey Holder





Extreme Drawing

THROUGH AUGUST 25, 2013
*The Aldrich Contemporary
 Art Museum*
 Ridgefield, Connecticut
 (203) 438-4519
www.aldrichart.org

BL-120

by Il Lee, 2011, ballpoint pen on canvas. Courtesy the artist and Art Projects International, New York, New York.

This spring and summer, the Aldrich Museum, in Connecticut, shines a spotlight on numerous shades of contemporary drawing, especially those of the abstract and experimental varieties. "Extreme Drawing" is a series of exhibitions and related programming that presents an array of approaches taken by contemporary artists who push the boundaries of drawing, including artists whose practices address issues of scale, material, gesture, and individual circumstance.

One highlight from this large slate is the exhibition "Ballpoint Pen Drawing Since 1950." The origins of the ballpoint pen go back to the late 19th century, but it was only after World War II that the technology was perfected and the now-ubiquitous

writing tool achieved widespread commercial success. With the rise of anti-art movements such as Fluxus in the 1950s, a number of notable artists made drawings using the instrument.

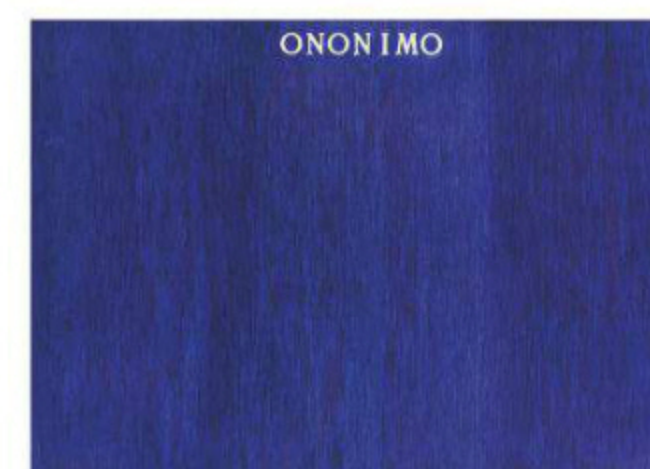
The last two decades have witnessed a resurgence in artists drawing with ballpoint. In a catalogue essay, exhibition director Richard Klein explains, "For individuals born after the beginning of the 1950s, the ballpoint has been like the ocean to fish; a reality that is ever present and practically invisible. ... For many artists, this state of affairs has created a situation where the ballpoint has become the vernacular go-to tool that can be coaxed out of its supposedly limited nature to perform a seemingly unlimited range of aesthetic roles, becoming in

RIGHT

Ononimo (detail)

by Alighiero Boetti, 1973, ballpoint pen on card, eleven parts.

Collection Gian Enzo Sperone, New York, New York. Courtesy Sperone Westwater, New York, New York.



FAR RIGHT

Watch the Dolphins Play

by Russell Crotty, 2007, ballpoint pen and watercolor on paper on fiber-glass sphere. Courtesy the artist and CRG Gallery, New York, New York.



many ways the pencil of our era. The past 30 years has seen the ballpoint taken up by an uncategorizable range of artists, with the results spanning the abject to the sublime." Among the artists featured in "Ballpoint Pen Drawing" are Rita Ackermann, Alighiero Boetti, Alberto Giacometti, and Dawn Clements, who appeared in this magazine last year as part of our issue covering contemporary

artists pushing the limits of drawing.

Among the other offerings in the Aldrich's program are the solo exhibition "Amelie Chabannes: Double Portraits and a Fourth Hand," containing two large site-specific drawings by the artist; and the two-person show "Creative Growth: Dan Miller and Judith Scott," featuring a diverse set of works by the California-based artists. Also featured is "The Capitol

Project," a series of drawings of the US Capitol Building by Robert Longo.

Alongside these exhibitions, throughout April and May, the Aldrich is holding "Extreme Draw On," a series of drawing workshops and activities, including several events intended for families.

FOR MORE INFORMATION,
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LEFT

Foiled Again

by Eileen Sorg, colored pencil, watercolor, and ink, 12 x 27. Image courtesy Colored Pencil Society of America.

BELOW LEFT

Spirit Stones

by Deborah Friedman, colored pencil and graphite, 17½ x 13. Image courtesy Colored Pencil Society of America.

Winners Announced IN COLORED PENCIL COMPETITION

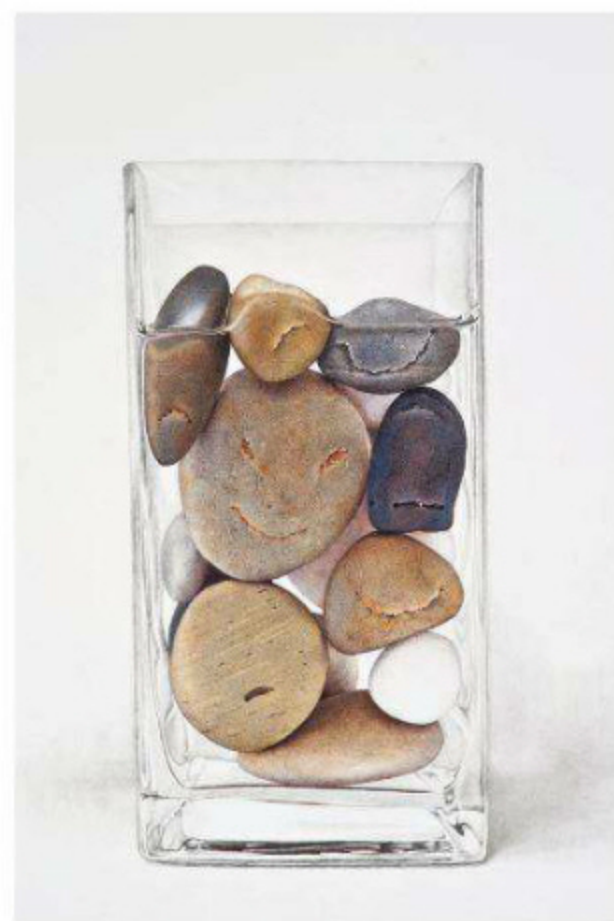
The Colored Pencil Society of America (CPSA) recently presented its ninth annual Explore This online exhibition, the result of a juried competition of mixed media artwork combining colored pencil and other materials. The organization received hundreds of entries, out of which 53 were selected to appear in the exhibition, which can be seen on CPSA's website, www.cpsa.org.

Thirteen of the selected images were chosen as award winners, with the best-of-show award going to Washington artist Eileen Sorg for her drawing *Foiled Again*. The second-place winner was Deborah Friedman, of Wellesley, Massachusetts, for her piece *Spirit Stones*. The exhibition was juried by Mana Hewitt, the

director for McMaster Gallery, at the University of South Carolina.

"In selecting the award winners I found that *Foiled Again*, by Eileen Sorg, was exceptional in process and content," Hewitt says. "Sorg skillfully pushed beyond the expected to create a wonderful visual pun. *Spirit Stones*, by Deborah Friedman, manipulated transparency, light, and reflection with exceptional skill and good humor. Could those rocks be smiling?"

CPSA holds two exhibitions annually: Explore This and the CPSA International Exhibition, which features works created exclusively in colored pencil, as opposed to Explore This' focus on mixed media work.



FOR MORE INFORMATION ON CURRENT AND FUTURE CPSA EXHIBITIONS, VISIT WWW.CPSA.ORG.

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Michelangelo SACRED AND PROFANE



Madonna col Bambino

by Michelangelo Buonarroti, ca. 1525, black chalk, red chalk, lead white, and wash.

Firenze, Casa Buonarroti, inv. 71 F. Exhibition organized by the Muscarelle Museum of Art at The College of William & Mary in Virginia in partnership with Fondazione Casa Buonarroti and Associazione Culturale Metamorfosi. Courtesy Museum of Fine Arts, Boston.

THROUGH JUNE 30, 2013
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American museumgoers currently have the opportunity to witness a renowned collection of drawings by Renaissance master nonpareil Michelangelo Buonarroti (1475–1564) in the exhibition “Michelangelo: Sacred and Profane, Master Drawings from the Casa Buonarroti,” on view in Boston through the end of June.

The exhibition features a rich and varied selection of 26 drawings from the master’s collection, preserved by his descendants in the family home, Casa Buonarroti, in Florence.

The selected works are divided between figure and architectural studies. Together they illustrate how, throughout his career, Michelangelo alternated between interpretations of the divine and the worldly or profane.

Michelangelo’s powers to evoke the sacred are fully displayed in his large drawing *Madonna col Bambino* (“Virgin and Child”). One of his most admired images, the drawing depicts a moment of both tenderness and uncertainty. It is created primarily with fresh, sketchy black chalk lines, but part of the infant Christ is rendered in beautifully modulated tones created with red chalk.

Study for the Porta Pia in Rome

by Michelangelo Buonarroti, ca. 1560, black chalk, pen-and-ink, brown wash, and white heightening.

Florence, Casa Buonarroti, inv. 102 A. Courtesy Museum of Fine Arts, Boston.



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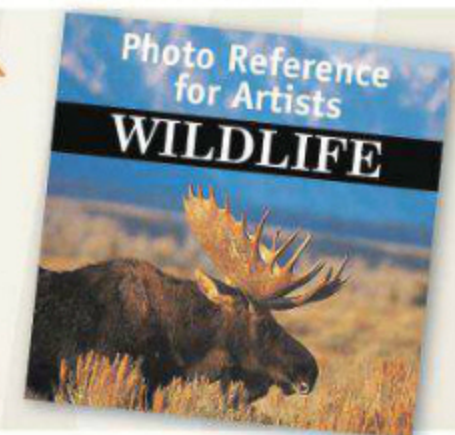
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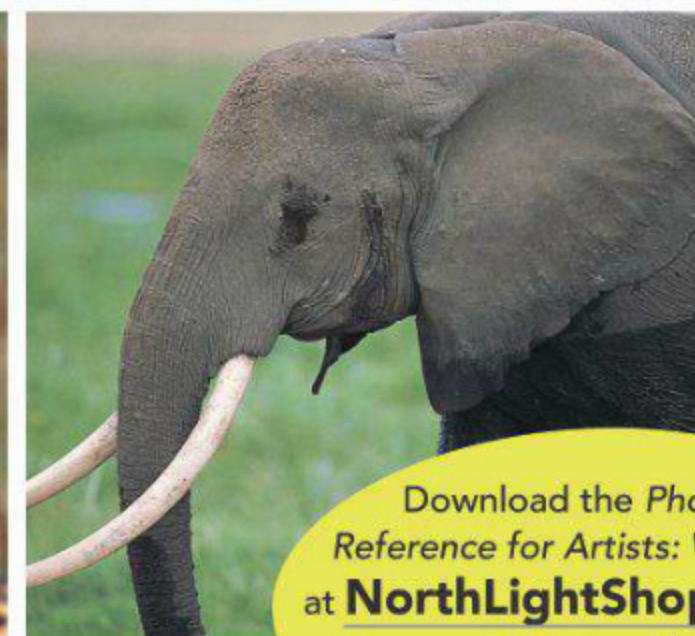
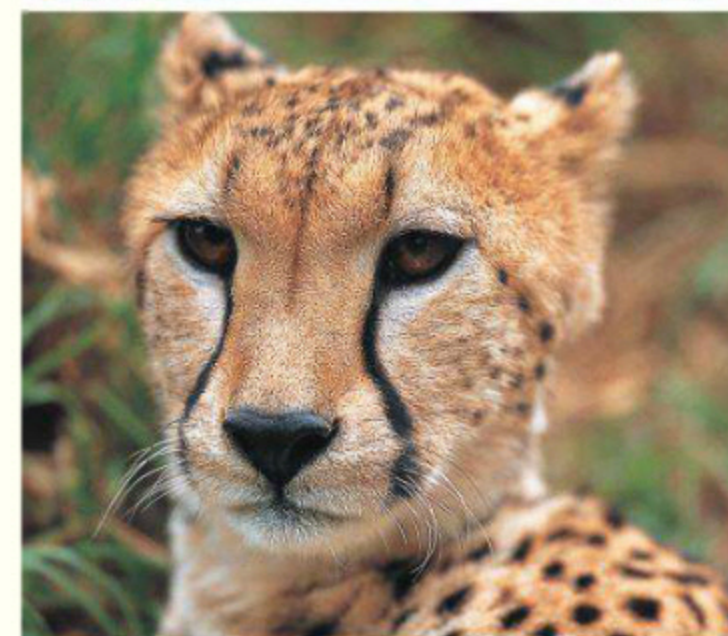
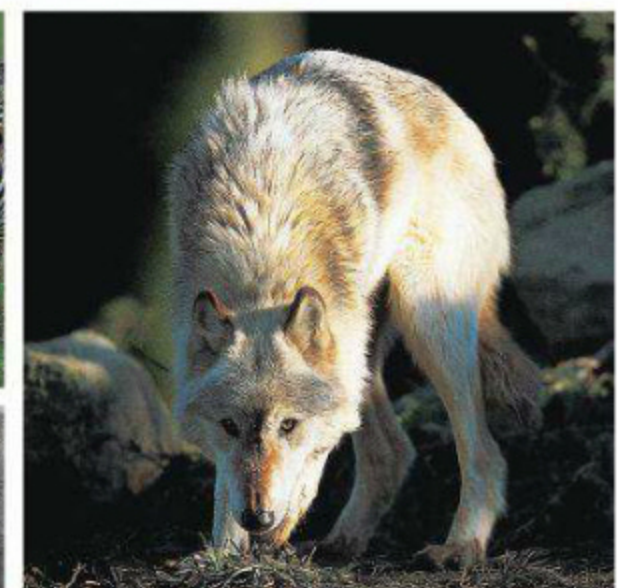
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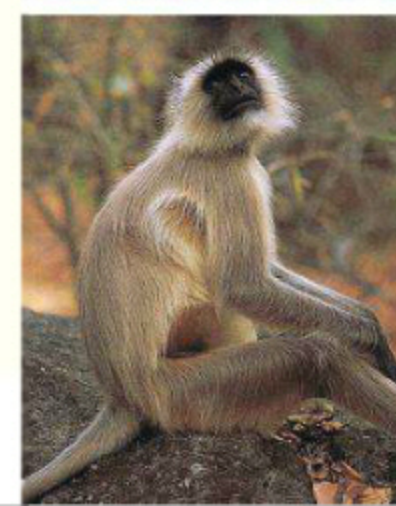
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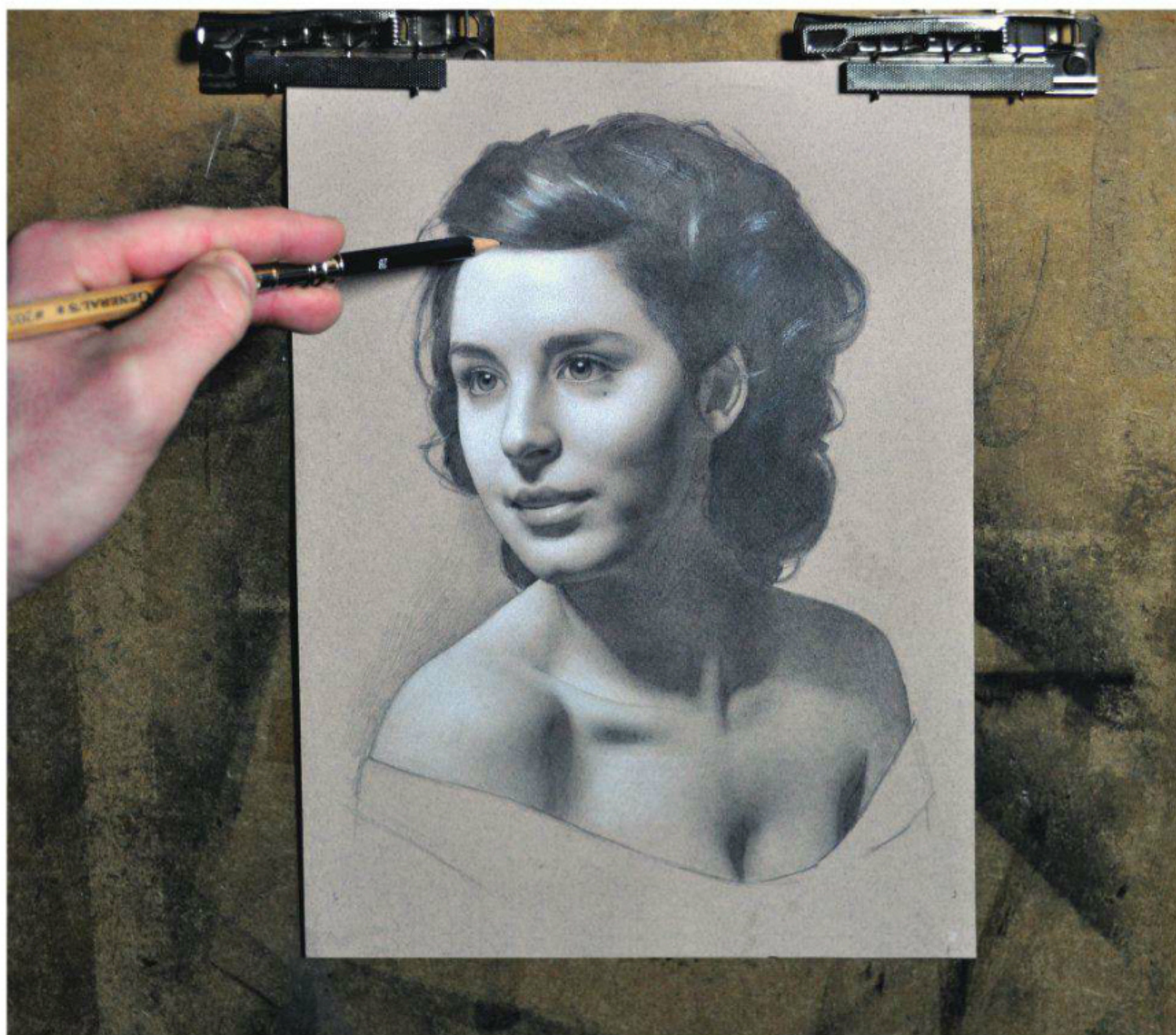


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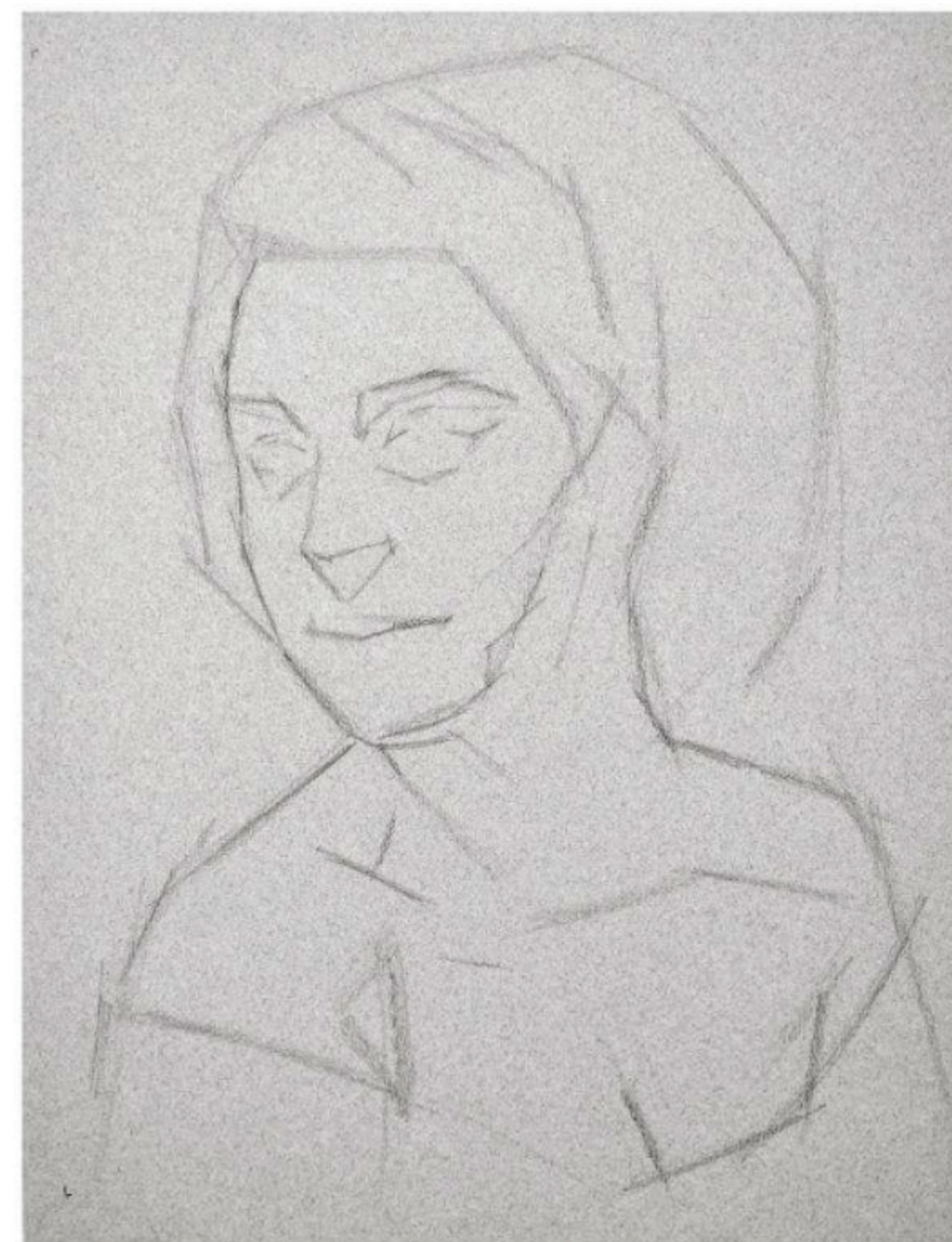
DEMONSTRATION

Modeling Through Form and Light



When creating a portrait drawing, **Scott Waddell** pays constant attention to how light hits the changing surfaces of the model's forms. In this demonstration, the artist, an instructor at the Grand Central Academy of Art, explains the steps he takes to truthfully depict that relationship and bring his drawing to a satisfactory conclusion.

BY SCOTT WADDELL



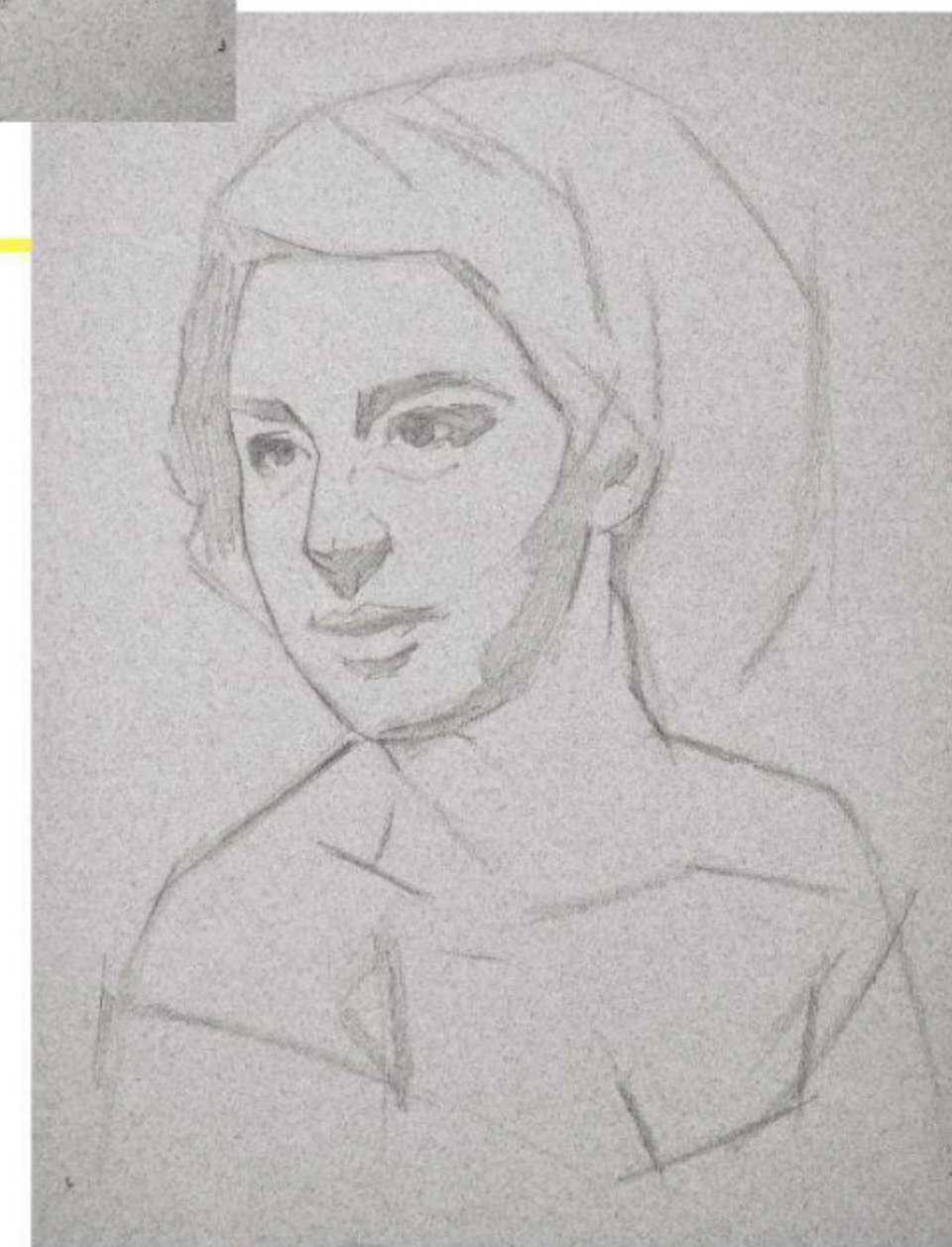
Step 1

I begin my drawings by looking for large tilts that make up the big shapes of the portrait. I find these tilts by holding my pencil up, at arm's length, in front of my subject. I then try to replicate these same tilts with lines on my paper. Once I have two or more tilts down, I look at them in relation to one another on the paper. I do this until I have something that roughly suggests the proportions of the head. At this time I measure a halfway-point on the model and notate that point on my drawing so that I can make everything line up properly as I begin to refine the forms.

Step 2

I next break down the large shapes into smaller shapes, which still consist of tilts that I can compare to one another. I try to achieve a likeness between each shape in my drawing and its corresponding shape on the model. I routinely recheck the halfway-point that I measured earlier, and I make some additional comparative measurements to confirm the placement of different marks. These might include comparing the width of the face to its height, measuring from the chin to the nose and seeing how that length compares to other dimensions on the face, and so on. I also mass in some tone in the shadows. This creates an optical similarity to the light and dark relationships in life, which makes general optical comparisons easier.

Until this point I have only allowed myself to look at these forms as abstracted, two-dimensional shapes—this helps prevent me from symbolizing the features of the head. But at this point, I begin to allow myself to look at them as specific structures that make up the face.





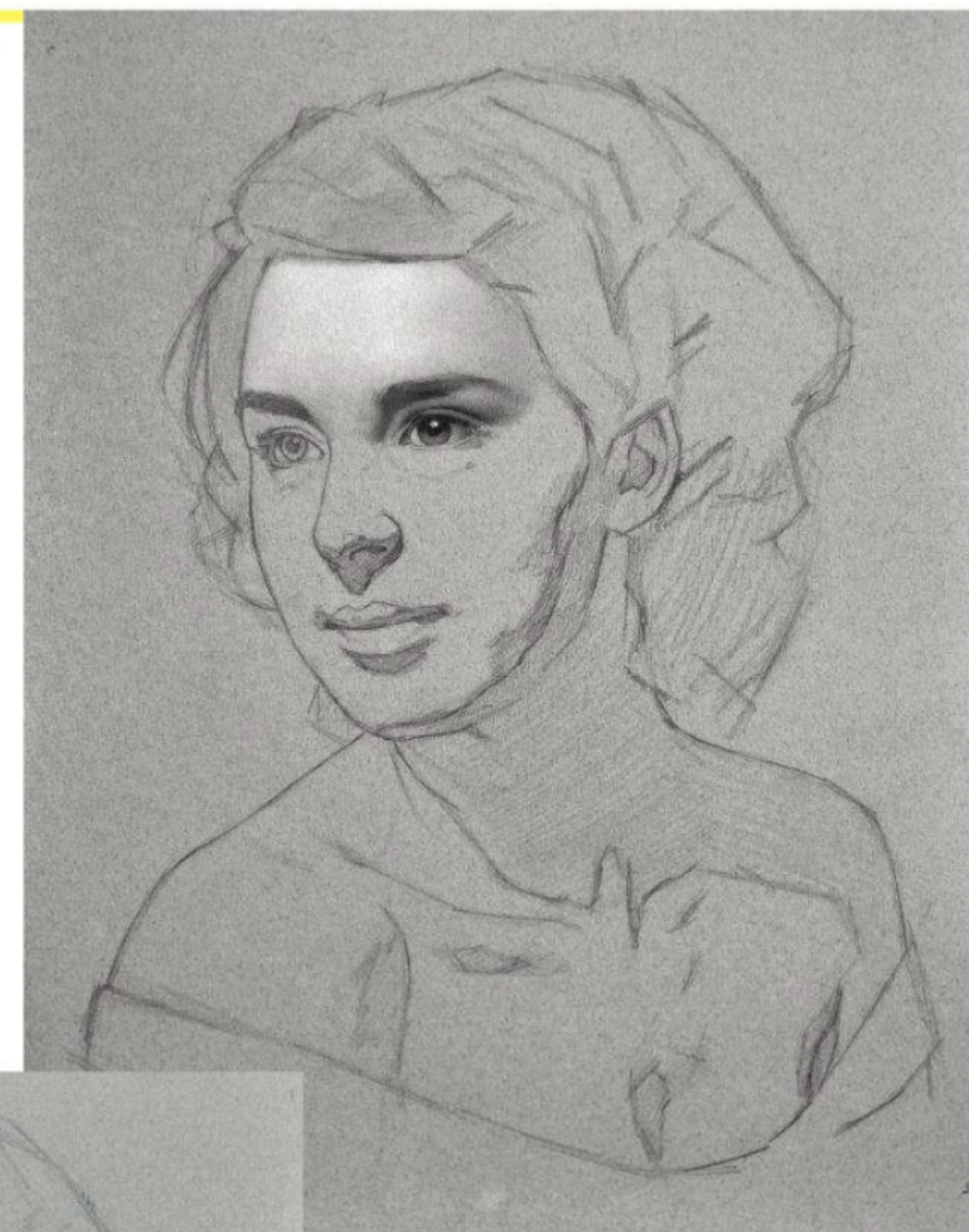
Step 3

I'm now fully in conceptual, three-dimensional mode, and I can reinterpret and develop my shapes into structures. Rather than jumping into the details of any particular feature, I work toward them by counting through and building each structure, such as the orbit of the eye, the nasal bone, the orbicularis oris, and so on. I try to avoid including lines that aren't visible in life, such as axes or anatomical outlines. Instead I form a mental picture of these concepts as I move carefully to their visible aspects on the head.

Step 5

The driving conceptual force behind my modeling is the relationship between light and form. With every form I model—big and small—I study its surface's relationship to the light. The more a form turns from the light, the less light it receives and the darker it becomes. The more it turns toward the light, the lighter it becomes. As I draw, I follow the form in a three-dimensional, sculptural way, building the light effect according to this logic, as you can see in the initial modeling on the forehead.

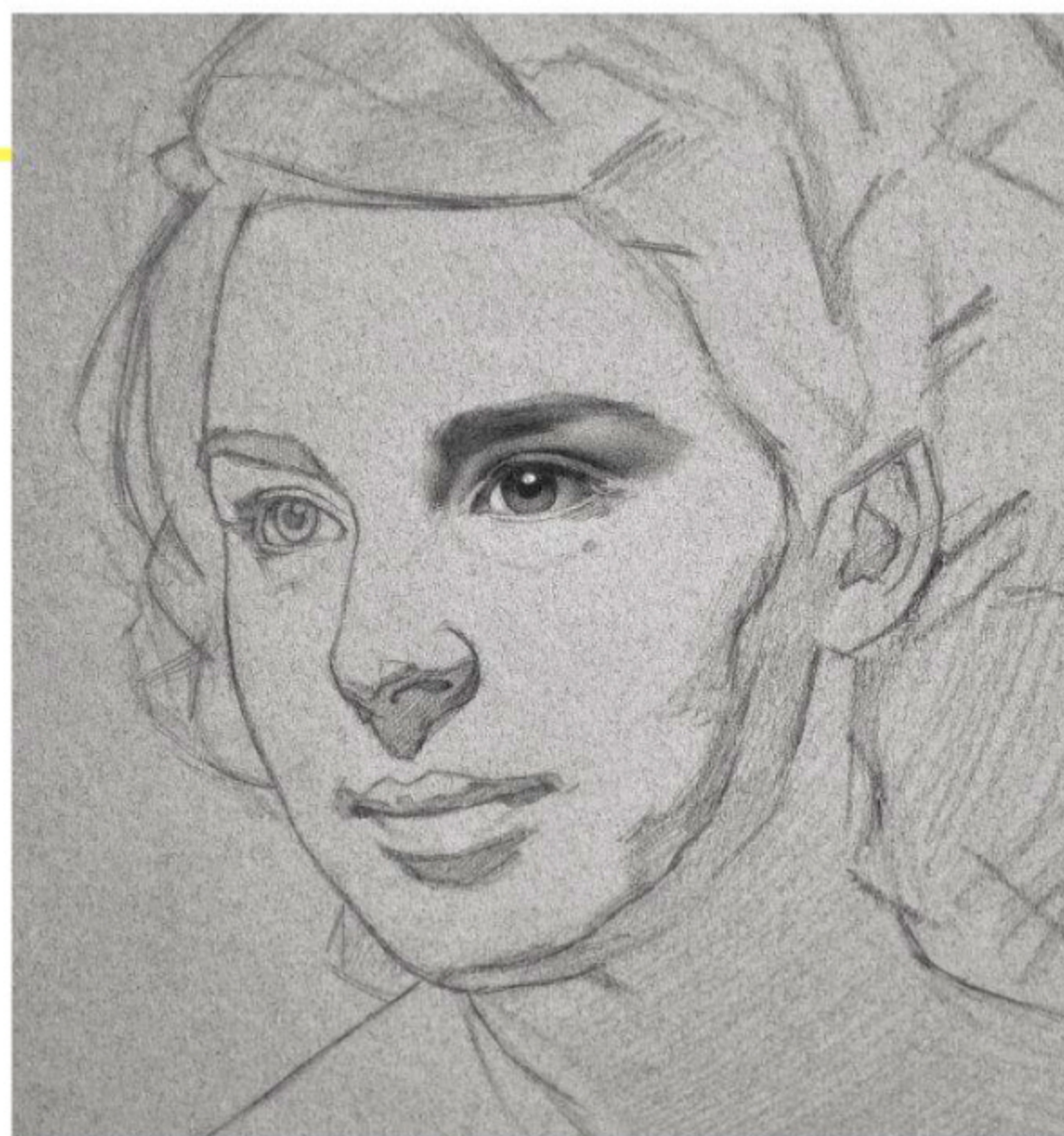
My approach remains the same as I move through the drawing. I finish each form as I go, thoroughly developing the light effect through form conception.



Step 4

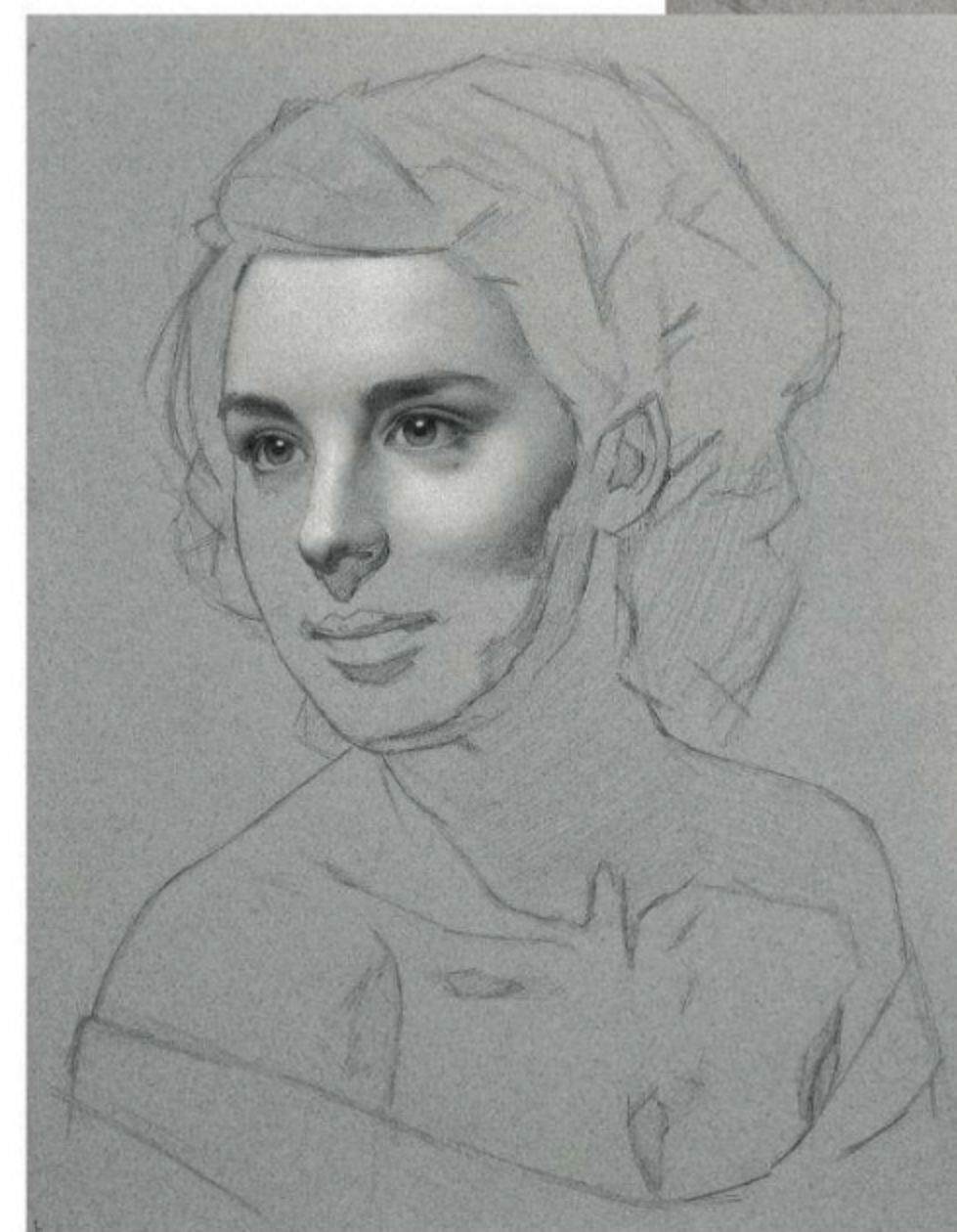
When I start modeling I like to begin in an interesting and challenging area. If I can model an eye or a nose well, that sets a standard that every following form needs to live up to. I also like the feeling of going forward without fear. Starting somewhere because it seems unimportant and less risky if you screw up is a way of anticipating failure. For this drawing, I chose to start modeling in the right eye.

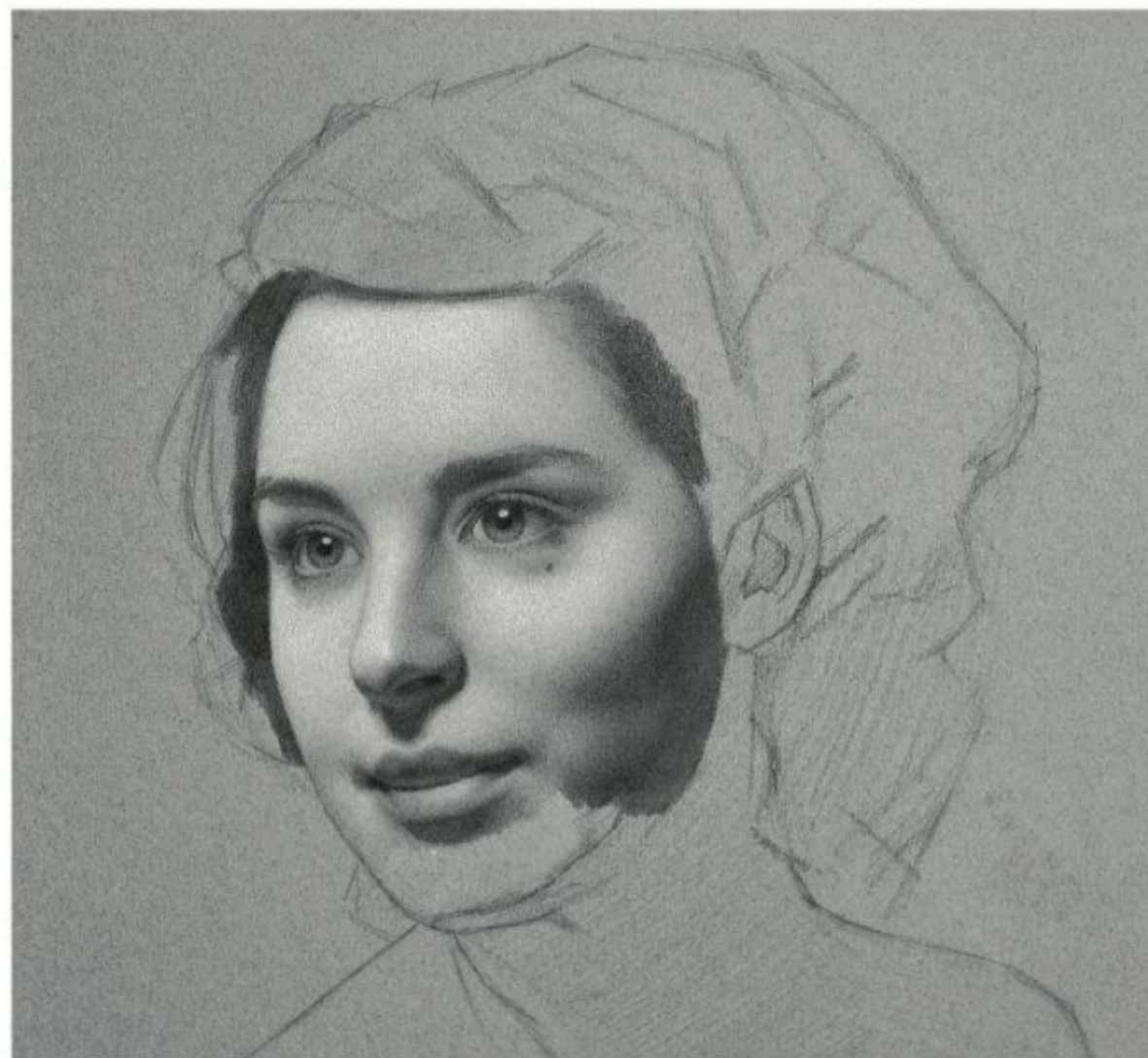
I like to go into a drawing confident and calm—not reckless. I work at a pace that is realistic for me to achieve the detail and resolution in the modeling I desire. I think before every move I make, calculating the relationship between the light source and the form so that I can have a good explanation in my mind as to why the value is getting lighter or darker.



Step 6

My materials for this drawing are graphite and white Conté, which together set some parameters that I have to work within. When I begin modeling, I must choose a part of the model's form that will be the value of the paper. The toned paper I am working with is a middle value, so it felt natural to choose some of the midtones around the model's brow and temples to be the paper value. This means that other parts of form with that same surface orientation and local value will also be described by the paper value. When a form curves further from the light than that orientation, I apply graphite to turn it toward shadow. For parts of the head that turn toward the light, I gradually apply white Conté.



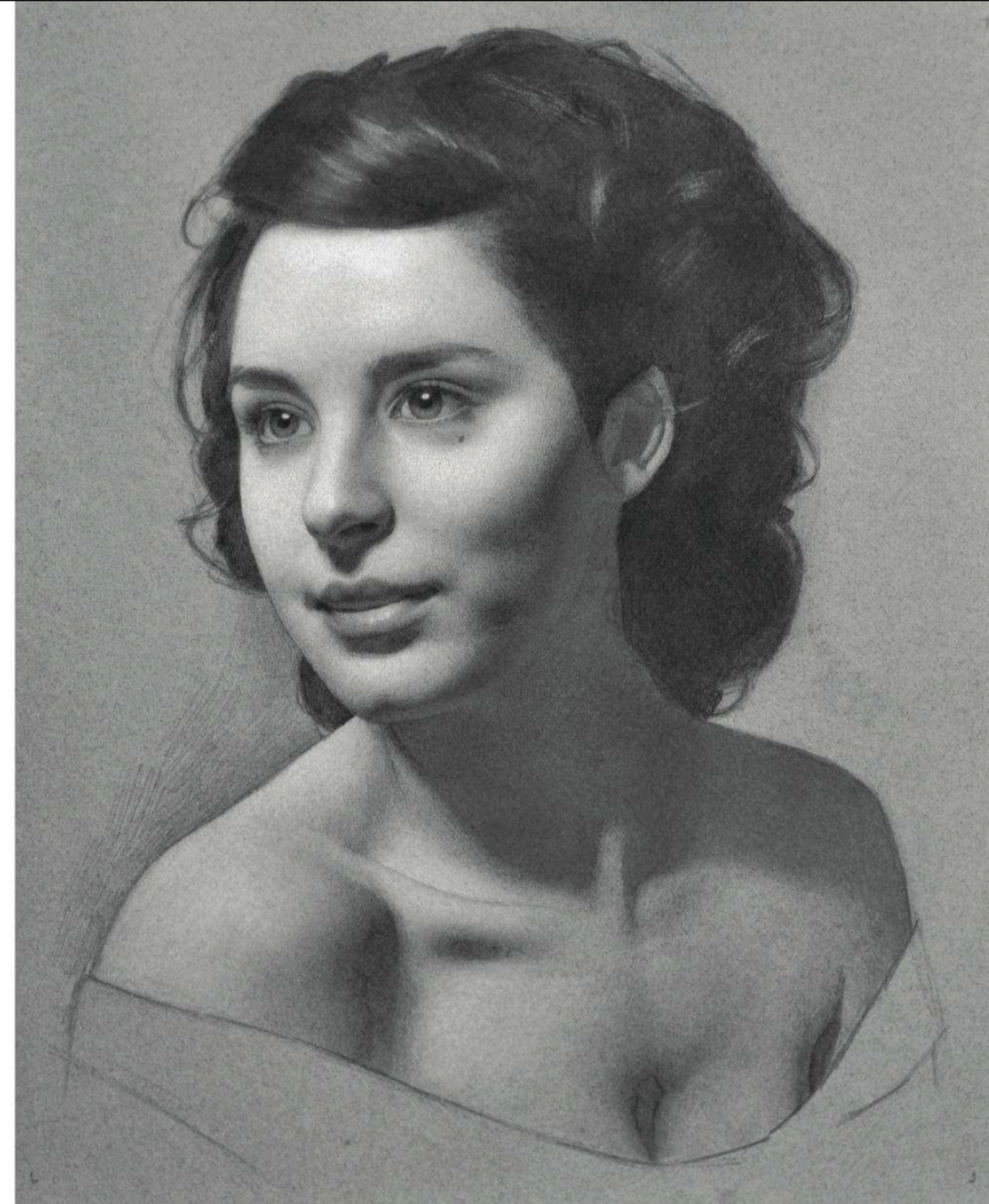
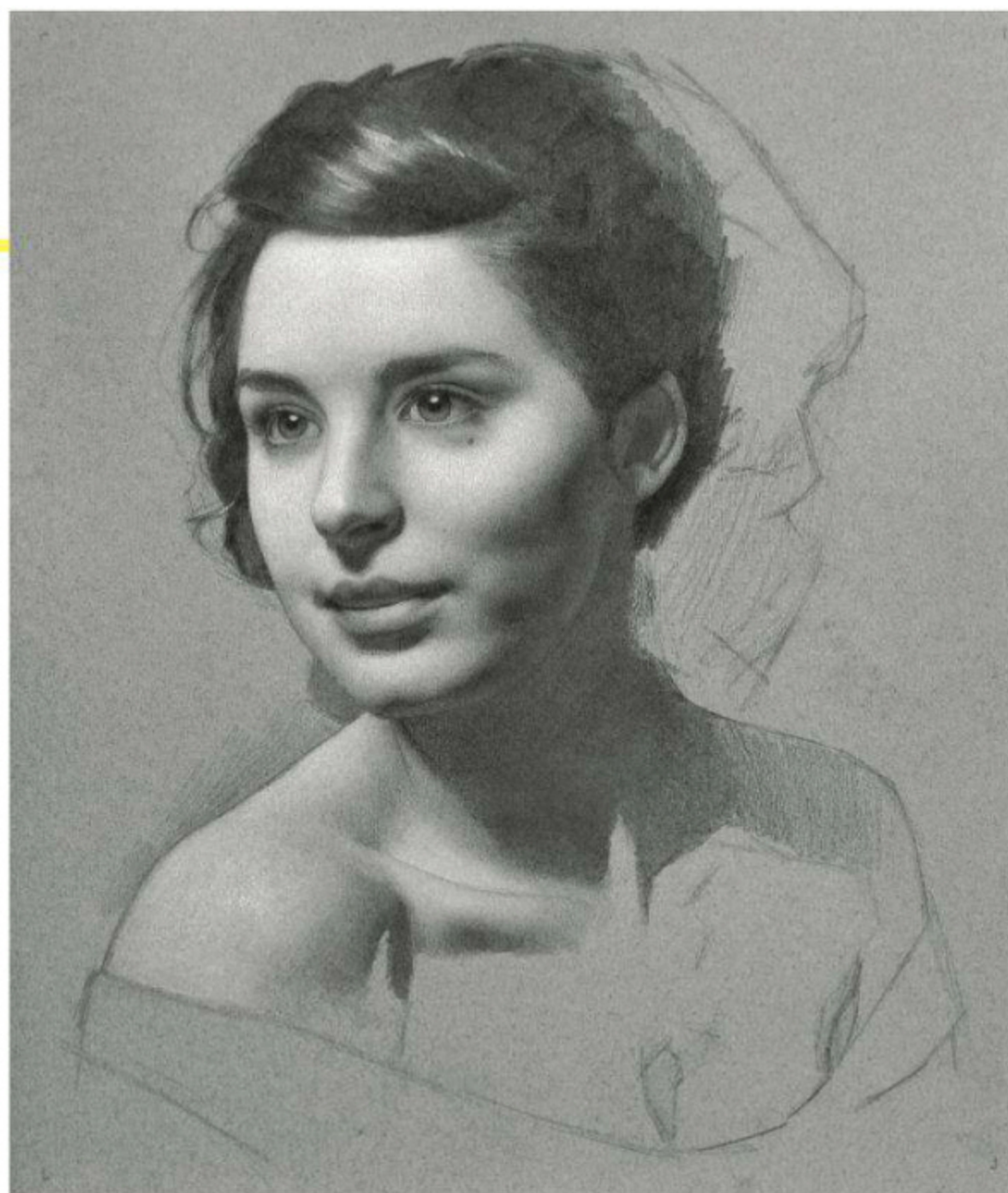


Step 7

A large part of this discipline consists of finding interest in every form you model. I've noticed that I will sometimes lose interest and mental stamina as I move to larger forms with fewer details and less contrast. While I work, I have to remember what I'd like to see fully modeled as a viewer, not what I enjoy modeling as a draftsman.

Step 8

Once every form is complete and I can see everything in a larger context, I pick out little areas that can be altered to better relate to the whole. The important thing for me in this stage is to be sure that I approach my corrections with the same careful, form-based approach that I used when beginning my drawing. It's easy to speed up and make large sweeping changes to value when you have everything covered. Instead, I spend a long time trying to believe the illusion of the drawing, seeing it not as pencil on paper but as a three-dimensional head. When I can convince myself of a particular change, I imagine crawling over that form until I reach the problem area where I slowly and carefully correct it.



THE FINISHED DEMONSTRATION:

Morgan

2013, graphite and white
Conté on toned paper, 12 x 9.
Collection the artist.

ABOUT THE ARTIST

Scott Waddell received a B.F.A. from Florida State University, in Tallahassee, prior to studying classical painting at The Florence Academy of Art and the Water Street Atelier under Jacob Collins. He currently divides his time between painting and teaching at the Grand Central Academy of Art, in New York City. He also teaches workshops at various art institutions throughout the country, including in Edmond, Oklahoma, June 5 through June 9; in New York City, July 22 through August 2; and in Austin, Texas, September 23 through 27. For more information, or to view instructional portrait videos by the artist, visit www.scottwaddellfinearts.com.



THE VIEW FROM HERE

The Conté drawings and watercolor paintings of **Matthew Daub** depict real places, but the artist manipulates these scenes in any way necessary to communicate his emotional experience of the landscape.

BY AUSTIN R. WILLIAMS

737 North: Kempton
2010, Conté, 26 x 59.
Collection Louis-Dreyfus Family.



been living way out in the country for about seven years now," he says. "There aren't that many people, but this is my community, and art is one way for me to feel like I'm a part of this environment."

Ultimately, Daub's subject is not only the landscape itself but the landscape as he experiences it. "Artists are always looking for subjects," Daub observes, "but as Delacroix said, the subject is you. I can find interest in a rock

Saturday, the 17th
2010, Conté,
26 x 40.
Collection
the artist.

in the water—that's the excuse that allows me to play with my emotions. I treasure things that really move me, whether they make me happy or sad.

When I'm up in my studio—on the top floor of a log cabin that looks out over Maiden Creek—I try channeling those emotions. The way I feel is the way my drawing's going to feel, and I'm very conscious of that."

In his efforts to reproduce his experience of the landscape, Daub is open to manipulating anything—from color, to perspective, to the placement of signs, trees, and even roads and buildings. "Even a realist is not really a realist if he's doing his job right," Daub says. "My work looks quite realistic to most people, and in my newer pieces there's strong evidence that photography is involved. But they're all highly manipulated—my paintings and drawings are complete fabrications. When people see the actual photographs that I work from, they're stunned. I'm not looking for subjects that are interesting as subjects; I'm looking for a vehicle that my emotion can be impressed upon."

Daub's latest project is a series of nearly monochromatic watercolors tracing the path of Maiden Creek, part of which flows through his property. "I wanted to make the paintings as objective as I could, in a sense," he says. "They're manipulated, but not as much as most of my work. I

wanted to take a lot of the romance out of it, including the titles being just the coordinates."

For these paintings, the artist uses a limited palette dominated by gray-blues. This is a new approach to color for Daub, and he finds that it allows him to match his paints to the feelings evoked by his subjects. "I love color, and back in the 1990s, the color in my watercolors was really heightened—I pushed it heavy," he says. "But I think that most of the mood in my work is contemplative, maybe with a little string of melancholy thrown in. The mood is what I find to be most compelling and interesting. And the color, when it's too hot, can get in the way of that mood. I don't

think this is true for every painter, but it has been true for me."

Another tool the artist uses to establish mood is his placement of figures—which is to say, his conspicuous lack of figures. Daub's landscapes are filled with evidence of human activity yet consistently devoid of actual people. This gives his drawings a sense of isolation but can also, somewhat ironically, provide a personal feel. "Years ago I included a lot of figures in my landscapes, although I was always very selective about where I'd place them, their

40° 31' 32.1852" - 75° 52' 27.1662"
**(Crystal Cave Road and Route 143,
Virgenville, Pennsylvania)**

2012, watercolor, 22 x 30. Courtesy
ACA Galleries, New York, New York.

gestures, and how they carried themselves," Daub says. "But in time, I came to believe that my work is not about other people. It's autobiographical; it's about how I'm responding. When viewers look at my drawings and paintings, I want them to stand in my shoes and experience the environment as I felt it—not view it through someone else in the landscape who's experiencing the environment in their own way."

Daub's landscapes are filled with different sorts of pathways—roads, rivers, and railroad tracks. He uses these as compositional devices but also as indicators of mystery. He explains, "When I teach my students about creating space in a traditional painting, we talk about leading lines—how the

A Matthew Daub landscape feels specific but at the same time gives you the sense that you could be anywhere. The exactness comes, in part, from a wealth of details that mark place. Intersections, street signs, buildings, and telephone poles give the impression that you're looking at one spot on one Pennsylvania road at a certain time of day during a certain time of year. But these locations also seem to stand for something much broader. Maybe it's because the landscapes feel so American: Views filled with railroad tracks, grain silos, and long country roads evoke Edward Hopper, Charles Sheeler, Robert Frank, and a century of other artists who investigated America through such motifs. Daub's images resonate with this national tradition,

but America isn't necessarily their central subject, for these lonely landscapes also function on a more intimate level. They're elusive, evocative, and personal, providing compelling views into the artist's feelings about the places that surround him.

Daub has focused on the landscape for the bulk of his career, and he believes the subject has given him a vehicle for channeling his emotional and sensory experiences of the world. "My environment has always been very moving to me," the artist says. "Certain locations and certain emotions at different times of day—it's the way that I feel that really interests me, more than the way a rock or a tree or a house looks." Naturally enough, these connections occur most intensely with the area in eastern Pennsylvania where the artist lives. Daub draws and paints his immediate, everyday surroundings. "We've

**"YOU JUST NEED TO SAY WHAT YOU'RE
GOING TO SAY WITH ENOUGH CONVICTION.
PEOPLE WILL SEE IT AND BELIEVE IT."**





Four Way

2010, Conté, 26 x 40. Courtesy ACA Galleries, New York, New York.

eye follows a diagonal into the picture plane and reads it as a receding line. So there's that—roads work well spatially. But more than that, roads speak about transitions. What you don't see, what's just around the corner, is an important psychological trigger. One of my favorite paintings is Hopper's *Gas*, and the most wonderful thing about it is the dark space at the end of the road. It's the unknown."

Daub's drawing process is a mix of planning, spontaneity, instinct, and thoughtful revision. He starts work with only a sheet of hot-pressed watercolor paper, a pile of sanded Conté, and a collection of rags and paper towels "in various stages of decrepitude." After looking at his reference and thinking about the composition, he picks up whichever towel feels right, dips it in the Conté, and begins rubbing in the composition's big shapes.

As he forms the overall design of an image, Daub pays

little heed to so-called rules of composition. "I never employ any sort of grid device, such as the golden section, the rule of thirds, or anything like that," he says. "One of my heroes is Giorgio Morandi, and he breaks every sort of compositional rule any teacher will ever tell you. Sometimes a strange composition is the best composition."

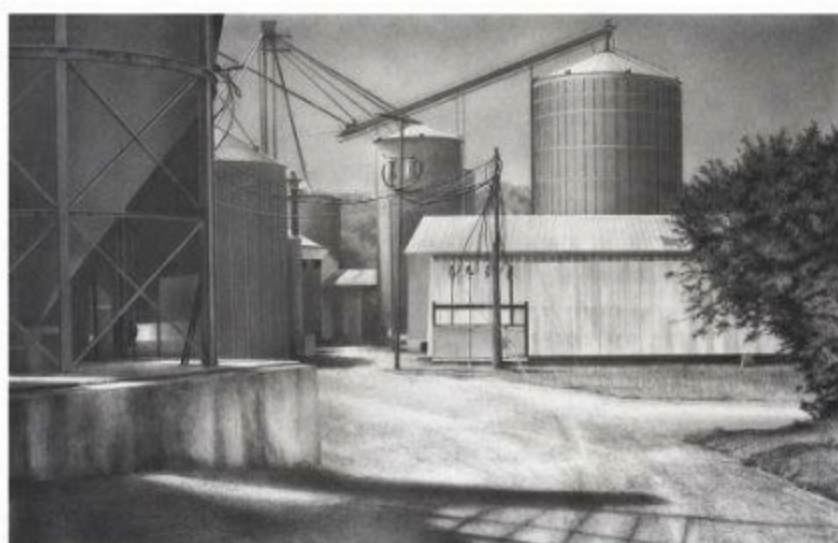
"My drawings start much looser than anyone would imagine," Daub

continues. "At first, they look more like Franz Kline than Matthew Daub. I'm just trying to let the instinct out—to get the shapes in and establish the patterns of light and dark. Then I'll tweak and adjust things. I'll take a telephone pole, for example, and slide it slightly across the page. It gets to the point where you just know it's right. You can't prove it, but your sense just tells you that's where it needs to be. It's no different than the way an abstract formalist would put a mark on a page. And that process is very creative and very satisfying."

Over the course of a drawing, Daub incorporates numerous varieties of Conté—sticks in every available hardness, as well as powder that he applies with rags, paintbrushes, and his fingers. Conté is difficult to erase, so Daub works around any areas that he intends to leave white.

The Fourth of July

2010, Conté, 22 x 30. Courtesy ACA Galleries, New York, New York.



Yard Limits

2010, Conté, 26 x 40. Courtesy ACA Galleries, New York, New York.



Kistler Creek

2010, Conté, 22 x 30. Courtesy ACA Galleries, New York, New York.



“SOMETIMES A STRANGE COMPOSITION IS THE BEST COMPOSITION.”

He frequently employs erasers as drawing implements, using them to draw lights into dark areas.

Daub came to Conté as an undergraduate at Southern Illinois University, where he was introduced to the medium by another student. Daub knew that Hopper, one of his artistic heroes, had often used Conté, so he gave it a try. He's been drawing with it ever since. "I like the slight stickiness of Conté," he says. "Charcoal is dry, powdery, and stiff, but Conté is a little resinous. It adheres to the page a little better, it can give you crisp edges, and you can build up rich darks a little more. I need that whole value range, from blackest black to pure white. The downside to Conté is that it's so difficult to erase, but that's perfect for a watercolor painter like me."

and the shadows they cast, painted in dramatic oranges and blues, and reminiscent of the heightened color that for years was a hallmark of Daub's work. But the background, in the manner of the artist's more recent painting, is heavily subdued, almost monochromatic.

Despite this intense contrast between foreground and background, the painting works as a unified composition. "No one has complained that this looks like two different paintings," Daub says. "It goes to show, you just need to say what you're going to say with enough conviction. People will see it and believe it." The artist's words hold true whether applied to color, perspective, composition, or his landscapes in general. Looking at them, we realize that they truthfully show the world as the artist sees and experiences



Invented patterns multiply across the page.

Nature isn't flat, framed, or squared-off, but drawings are. Saltzman's compositions respond to the format of the paper. His patterns define their own off-kilter perimeters, activating the space all the way to its edge, alerting the eye to the fundamental abstraction and convention of the rectangle.

Layers of the landscape overlap to suggest depth, but the geometric language of perspective is largely absent. Fundamentally, the drawings are flat. As a soldier in Korea, seeing the land-

scape, Saltzman came to understand the abstract truth of Oriental art. Much of the pictorial space in his work is Oriental—open and empty yet grounded by gravity, nature's baseline.

Half name, half number, Saltzman's titles reinforce the dual nature of his art. Suite names recall the place of origin; numbers order the series and point to the abstract, pictorial structures.

Back in Chapel Hill with sheaves of finished drawings, Saltzman prepares his painting campaign. He prepares 60 canvases the old-fashioned

Trent River (Winter)
2009, graphite,
11 x 14.

way, with two coats of rabbit-skin glue and two coats of primer. The process takes two weeks.

Always practical, he paints easel-scale, no larger than his car can carry.

Drawings inspire the paintings. Saltzman plans 10 to 12 canvases at a time. As I write, he has finished a series of San Juan drawings and is now painting the waterfalls of the National Forest. "The finished drawings are hung in my studio next to the canvases," he says. "I do not copy the drawings, but they tie in, some more close-

ly than others. I lay down a composition in yellow ochre, reinforce the composition with a mixed dark—a linear action—and then fill the white canvas with color."

Saltzman's approach to color—sketching form on location and creating color in the studio—was rejected in the late-19th century by the Barbizon and Impressionist painters. To suggest light and shadow, studio artists relied on value contrasts. To suggest the vividness of light as it is perceived, the Impressionists created vibrant optical mixtures with relatively pure hues. The Impressionist palette and technique inspired the broken and flattened color of the Post-Impressionists, which influenced the wild outbursts of color in early-20th-century art. An heir to these and later color revolutions, Saltzman paints a spectrum of saturated hues conceived in his mind and developed on his canvas—no need for color studies from the field or sketched in the studio.

He follows advice that for years he gave his students. Mix a color. Apply it to the canvas. Mix another color. Create a relationship. Build the color scheme from the first brushstroke. "The rest is difficult, because every time you put one color on, you're affecting every other color," he says. "And it gets harder and harder as you put more and more into the painting."

In the drawings, warm light emanates from the buff paper and soft graphite tones. The effect is like the hazy focus and fading contrasts of traditional atmospheric perspective. Re-envisioned in paint, the color is bold and vibrant. One graphite

tone might inspire several different colors. Saltzman sketched the Trent River in summer and winter. "The color is based on remembering a place," he says. "Of course the paintings are not literal color, but I want a sense of place." The summer paintings, he continues, are "very green. They are about heat and humidity and green. The winter is very yellow, orange, and gray, because that's what it's like looking at the side of a river." Saltzman's brighter hues have plenty of white mixed in, but they never dull or gray. Earth tones and black are banished from the artist's palette. Admixtures of ultramarine blue or viridian with alizarin crimson create darks with depth and complexity.

Throughout the year or two that it takes Saltzman to create a suite of paintings, dozens of drawings cover his studio walls. They serve as his reference for structure, place, memory, and color. Drawings are the constant. Form becomes abstract col-

Trent River Winter No. 8
2011-2012, oil,
40 x 50.



SEE MORE ONLINE >> For additional images of Saltzman's work, visit TheDrawingMagazine.com.

ABOUT THE ARTIST

Marvin Saltzman's distinguished career spans more than 50 years. Among his accolades is a North Carolina Award in the fine arts, which he received in 1998. From 1967 to 1996, he was a member of the faculty of the University of North Carolina, at Chapel Hill. He is represented by several galleries, including The Mahler, in Raleigh, North Carolina. For more information, visit www.marvinsaltzman.com.

or laid flat and broad. Patterns thicken into impasto, but each composition remains as it began, its core structure unchanged. Bits and flecks of early color pop through the changing layers. In the end, each canvas is "a history of layers, a palimpsest," Saltzman says. "When I can see no more to paint, I'm finished. The painting will tell me when it is done." ♦

CHARLES RITCHIE

Reflections

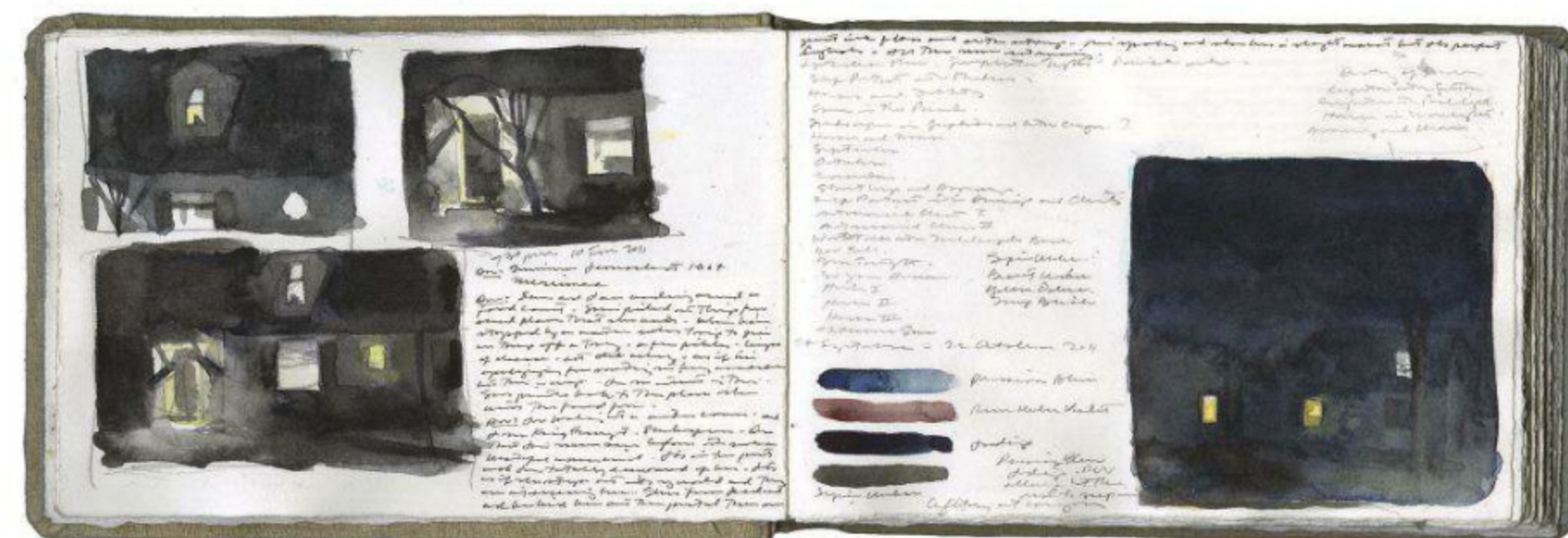
This Maryland artist uses his home and neighborhood as the starting point for deeply personal drawings, journals, and prints.

BY JOHN A. PARKS



PHOTOS OF ARTWORK THIS ARTICLE

Book 135: Study of a House at Night
2011, watercolor, graphite, and pen-and-ink
on paper in linen-bound volume, 4 1/4 x 6 1/4.
96 pages.



For nearly 30 years Charles Ritchie has created art that concentrates exclusively on his suburban home and its surrounds. Working at his front window he faces a view of the most mundane variety: trees, streetlights, and a few nondescript houses. Turning to the interior, he is confronted by the usual accouterments of middle-class life: sofas, chairs, tables, ornaments, and lamps. On his walls he sees a few treasured reproductions and an old star map he purchased years ago from a school supplier.

From this commonplace material Ritchie has rendered up a world of extraordinary richness. Working within an extended series of handmade sketchbooks and modestly scaled drawings, he investigates the mysteries of twilight and reflection, the strange correspondences that occur between ordinary household objects, and his own relationship to both his physical and mental world. He has delved deeply into the romance of light and shadow, involved himself in the power of suggestion, and played games with the way the night can both conceal objects and reveal them in new and sometimes unnerving ways.

Ritchie's finished drawings, although meticulous, are far from photorealistic renderings. He carefully selects details and forms that will contribute to the overall feel of the particular work. Other information is suppressed, and the viewer is often aware that erasures have taken place, that things have been rethought, moved, or redrawn. The images also incor-

porate writings in a tiny, barely legible hand, which in fact are descriptions of the artist's dreams. A work by Ritchie is a meditation that can take years to complete as he sits at his window with all the patience and restraint of a scientist conducting a long and intricate experiment. Unmoved by the lure of the noisome world beyond, he watches and records as the slow accretion of data builds into a vision of great subtlety, quietude, and depth.

"Although we moved into my home in 1985, I've been working with my surroundings as a subject for as long as I can remember," Ritchie says. "Drawing allows the understanding of a subject or field of vision that can be acquired no other way. Whenever I draw something, I uncover essentials unnoticed when the drawing began. In addition, when I draw the same subject repeatedly, my memories of the subject engage me, as do my imaginings about the subject's future states. Through drawing, I seek to record essences as they shift over time."

Sometimes this shift can be very real, as is the case with an oak tree across the street that was a sapling when the artist moved in and is now very large. "When I see that tree, I envision it through growth stages and seasons," Ritchie says. "I see all my subjects this way. This experience has an emotional resonance, as well as physical effect on my drawing. These states and alterations permeate my work. It seems to me that the best way to search for hidden truths about the world is to map my way through

OPPOSITE PAGE
Composition With Summer Foliage
2010–2011, watercolor and graphite, 3 1/4 x 3 3/4.
All artwork this article copyright Charles Ritchie.



**Streetlight: 11-30
November 2011**

2011, watercolor
and graphite,
12 x 5½.

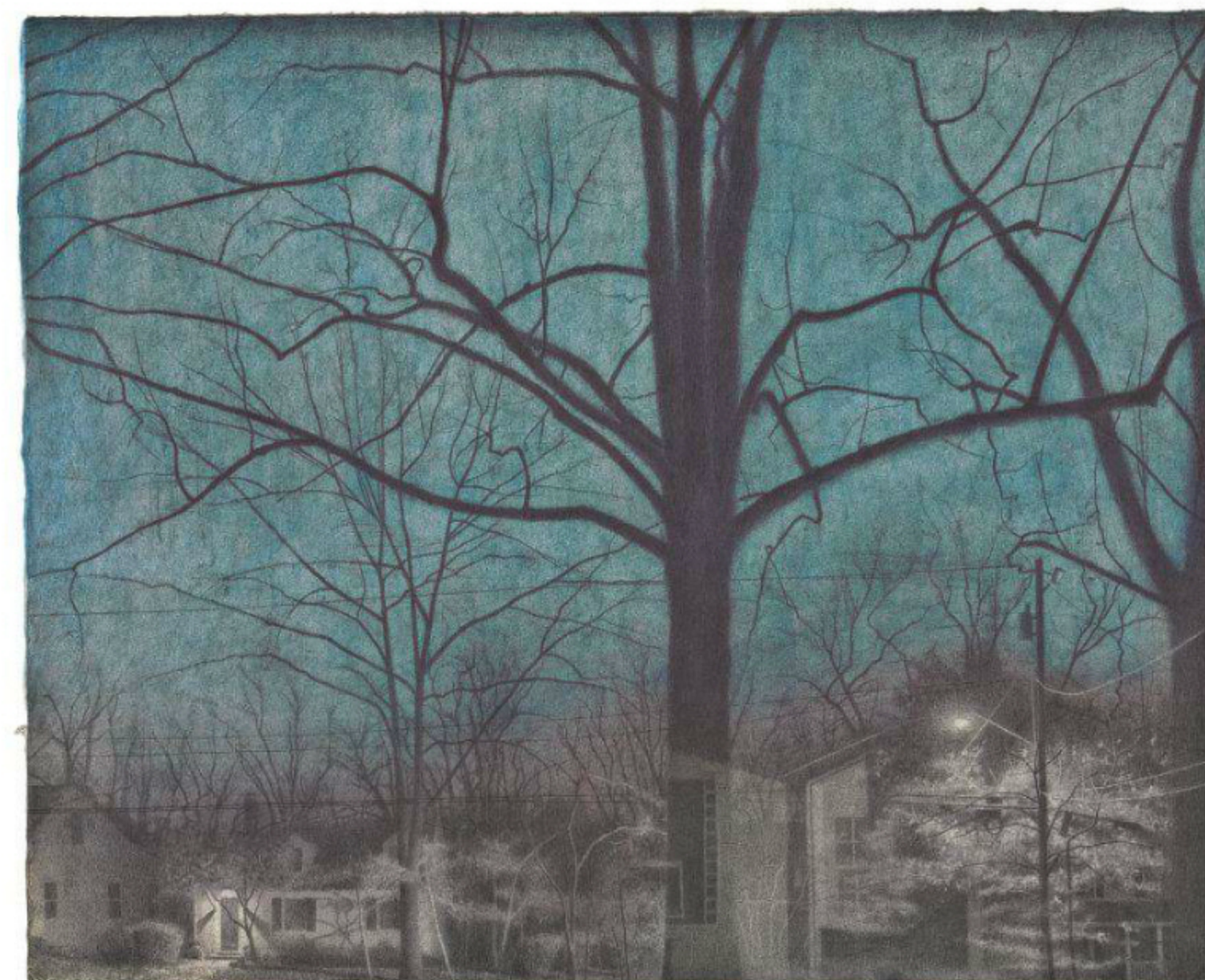
my territory. I invest years in front of my subjects in attempt to dig deep, re-interpreting my terrain to the best of my abilities."

Ritchie's early work was mostly black and white, but he now deploys a highly selective color palette in a way that contributes greatly to the atmosphere and feeling of each piece. "My drawings are based around underwashes of yellow, red, and blue," he says. "I layer darks over these primaries to subtly affect the color of the composition. If you look closely at J.M.W. Turner's paintings, they are usually broken into sections of the three primary colors; that's why his color seems so brilliant. My method evolved as a variation on Turner's, but of course, I'm primarily creating night images, so my color is essentially nuanced shadow. During my early years, I commenced with lamp black watercolor, but as I matured the black began to feel like a limitation, and I've expanded into color. Now, I avoid black, working instead with mixtures of warm and cool in the form of two base watercolors: raw umber violet, which is a warm reddish-dark, and indigo, which is a cool near-black. My overwashes flex between these warm and cool poles, infused with touches of other colors.

The artist's sketchbooks are fundamental to his practice. In them he roughs in compositions, plays with ideas, and records dreams. Occasionally we find in the sketchbooks an elaborate study of a painting by a master Ritchie admires, perhaps Caspar David Friedrich, Millet, or Hopper. The work in these pages is clearly private, but the artist chooses to exhibit it. "My sketchbook is open to anyone who wants to look at it," he says. "I am engaged in the creative process, enjoy reflecting on my activities,

Book 136: Study for Streetlight

2011, watercolor, graphite, and pen-and-ink on paper in linen-bound volume, 4¼ x 6¼. 96 pages.



November

1999-2011,
Conté, graphite,
and watercolor,
18 x 22¼.



Self-Portrait With Night XI
 2011–2012, watercolor, graphite,
 and Conté, 5½ x 12.

and happy to share the results with others—although my books didn't start as a something for exhibition. They began as a mechanism for questioning and remain so: What is the significance of this landscape, this room I inhabit? How can I understand the transformations that are all around me? How can I become more aware of them? Can I confront these subjects in a significant way by drawing them? What do my dreams mean? What can they be saying about my life? The title of Gauguin's painting *Where Do We Come From? What Are We? Where Are We Going?* is never far from my thoughts."

Ritchie's sketchbooks have naturally evolved over the years. "They began rather roughly," says the artist. "I would write down my activities and sketch anything for practice. It was a regimen that I engaged in daily as a means of improving my skills. I quickly tired of writing events down and eventually discovered dreams, a subject that seemed to have more potential for inquiry. At the same time my sketchbook

images developed into serial adventures around a limited group of subjects. The best reward is that 137 and counting journals represent an unbroken line of thought from 1977 to the present. I find their inclusiveness and orderliness a very powerful tool."

For Ritchie the genesis of an individual work begins with a single moment of inspiration. "I'm always sifting my visual environment," he says, "and occasionally, a flash of insight into one of my subjects hits. A certain light presents itself or some variation in a motif that I feel compelled to further investigate. I often make a sketch in my journal, noting the most important elements, usually outlining in graphite and then articulating in watercolor. I might meditate on this study for a while or make more studies in my book. I'm working on

lots of ideas at any one time, so you won't necessarily find related studies juxtaposed but rather spread out over multiple pages or even across several books."

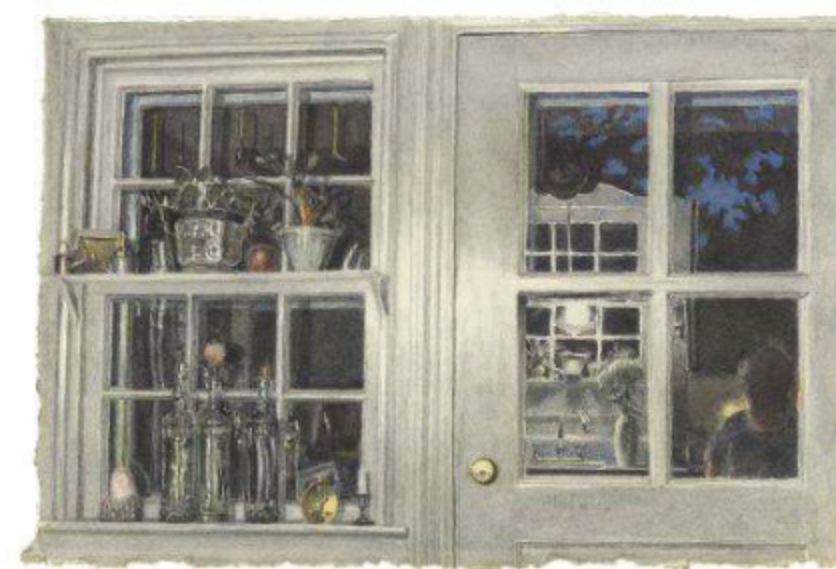
Once an idea has matured enough to be taken on, Ritchie begins work on

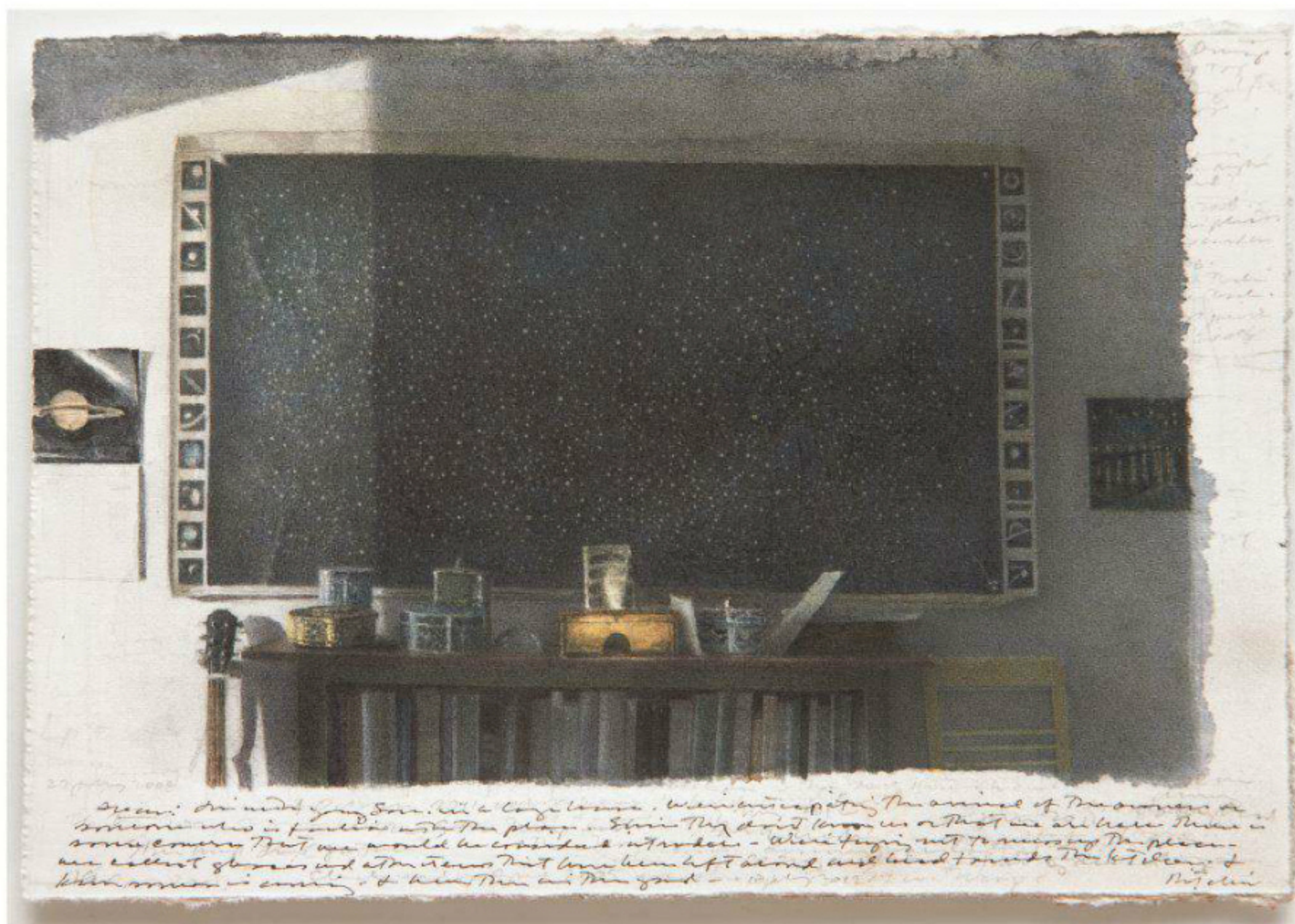
**Landscape:
Dust and Shade
(work in progress)**
1986–2013, graphite
and pen-and-ink,
9 x 30¼.

Bright House
2010–2012, watercolor,
graphite, and Conté,
6 x 4.

**Kitchen Windows With
Reflections II**

2012, watercolor and graphite,
4 x 6.





a single sheet of paper by drawing the composition in pencil. "Very often, after the composition is laid out, I realize that it is incrementally larger or smaller than it should be," he says. "In this case I often photocopy the preliminary graphite drawing, shifting it some percentage up or down, and then trace it onto another sheet of paper over a light box, essentially beginning again." Once Ritchie is satisfied that he has found the appropriate scale and proportion for his image he tears the paper to size and begins work.

The artist's painting process simply involves layering watercolor washes and sometimes lifting them out, until the work is done. "In my studio I have stacks of mounted unfinished drawings in this state," he says, "and I rotate through groups of them, rarely working on the same drawing more than a day or two in a row. My strategy is to keep myself fresh, minimizing time for perceived roadblocks to materialize." Ritchie keeps a select group of works in progress pinned to a bulletin board. "I'm looking at them out of the corner of my eye as I move around my home studio," he says, "and I leave it up to my intuition as to when I pick them up and work

The Star Map
2005-2012,
watercolor and
graphite, 4 x 6.

on them. It can take months or years to complete a work."

Ritchie is a meticulous craftsman who has given considerable thought to the materials he employs. "I've used Fabriano 140-lb hot-pressed watercolor paper for many years," he says. "I like how the watercolor dries quickly on this paper and the way I can draw and erase on its smooth surface. I've learned to predict its states and how wet or dry it needs to be before I can move to the next wash. Also, Fabriano is very sturdy and I have learned to scrub away color by saturating areas with pools of water and then releasing the pigment with acrylic bristle brushes. It takes finesse not to destroy the paper, but I've made it work with the Fabriano."

For his journals, Ritchie uses Arches 90-lb hot-pressed paper, a weight that allows him to fold the paper easily into pages. "The sizing of the Arches is wonderful—it holds the color up to the surface and does not allow the pigments to sink in and become lighter and dull," he says. "My watercolors are usually Daniel Smith, and I use a limited palette of about 12 colors that mix to cover the spectrum. Virtually all are transparent colors, as

SEE MORE ONLINE >> For more images of Ritchie's work, visit TheDrawingMagazine.com

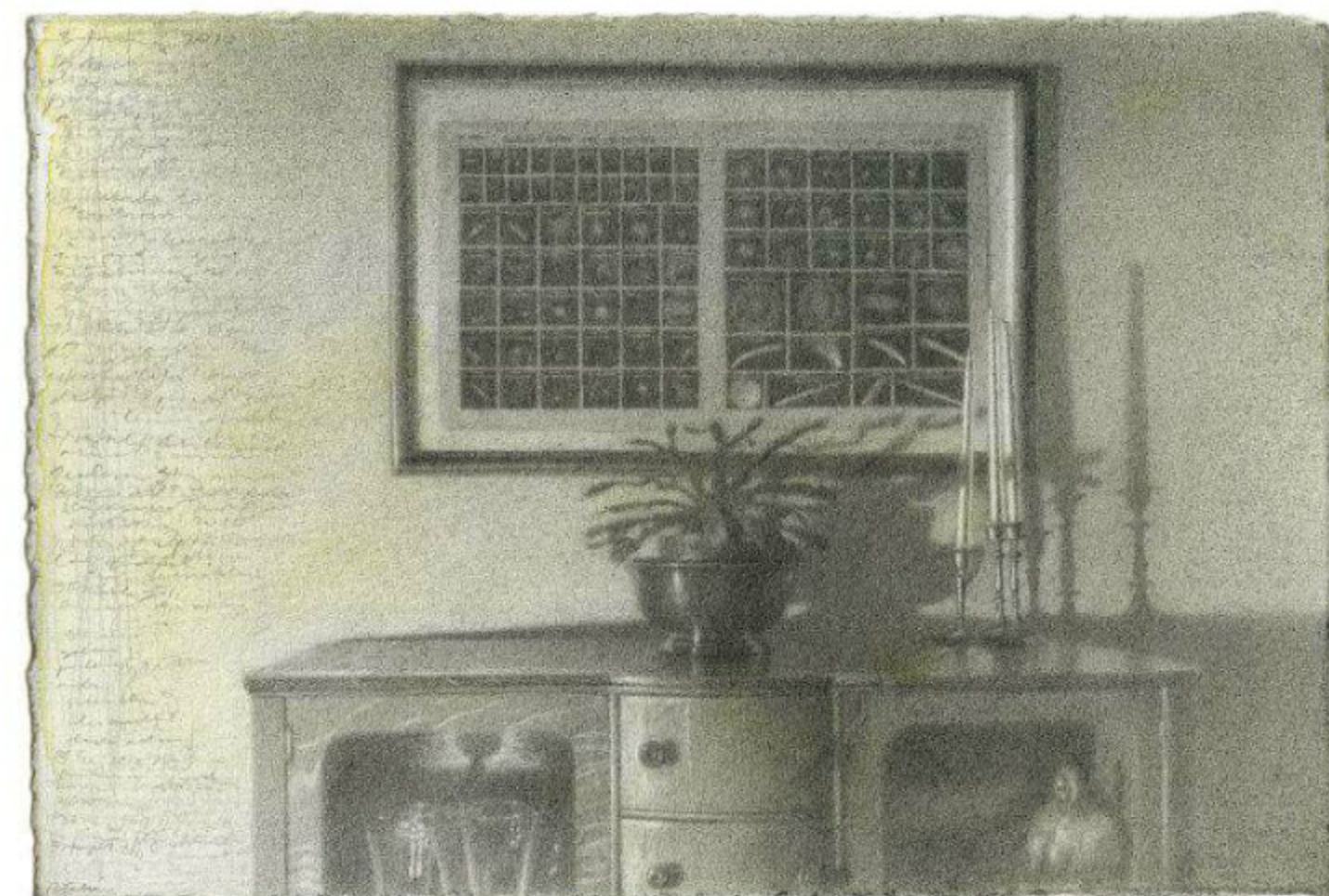
Doorway and Chair
2010-2012, watercolor,
Conté, and graphite, 6 x 4.



House and Drawings
2012, watercolor and graphite, 2 3/4 x 3 3/4.



Graphite Night II
2010-2011, graphite
and watercolor,
4 1/8 x 6 1/8.





Book 135: Study for The Star Map
2011, watercolor, graphite, and pen-and-ink on paper in linen-bound volume, 4 1/4 x 6 1/4, 96 pages.

opposed to semi-transparent; I find integrating the white of the paper gives the greatest possible luminosity. I always reserve areas of the white paper for highlights, refraining from using additive whites to paint bright areas." For brushes the artist uses kolin sky sables made by Daniel Smith or Utrecht. The handwriting is done with a Rapidograph drafting pen with a mix of black and brown ink diluted with distilled water.

Like all artists Ritchie has a pantheon of forebears whose work continues to inspire him. "To me, Michelangelo's drawings are the pinnacle," he says. "He carves away at the page like the sculptor he is, uncovering the most luminous, open, and breathing form. Eugène Delacroix's North African journals remind me to cultivate spontaneity and to seek out subjects that electrify me. Giorgio Morandi's persistence of vision and commitment to his subject are inspirational. Edward Hopper infuses

the most mundane subjects with his distinctive character." Ritchie also cites Charles Burchfield, Fairfield Porter, Brice Marden, and Richard Diebenkorn as influences.

As for the future, Ritchie has more plans afoot than the quietness of his practice might suggest. "In the immediate future, I'll return to

printmaking," he says. "I'm taking mezzotint plates to Ireland this spring as part of a Ballinglen Arts Foundation fellowship. When I return I will collaborate with my printer and publisher, James Stroud, of Center Street Studio, on a series of prints. I expect this Ireland journey will be a real outward-bound experience as I will be leaving my

window and my subjects to work in completely unknown terrain. I'm sure the voyage will return me with fresh eyes to my home landscape. As far as other expectations go, I will continue to try various media. I'm crazy about gouache but haven't discovered how to use it yet. Other than that I have no plans. I want to let the work take me." ♦



House: 1 October 2011
2011-2012, watercolor, graphite, and pen-and-ink, 4 1/4 x 6.



House: 1 October 2012
2012, watercolor, graphite, and pen-and-ink, 4 1/4 x 6.

ABOUT THE ARTIST

Charles Ritchie received a B.F.A. from the University of Georgia, in Athens, and an M.F.A. from Carnegie Mellon University, in Pittsburgh. His artwork can be found in the collections of the Baltimore Museum of Art, Harvard Art Museums, and the Philadelphia Museum of Art, among many others. He has exhibited his work across the country, with recent venues including BravinLee Programs, in New York City, and Gallery Joe, in Philadelphia. For more information, visit www.charlesritchie.com.

Drawing Materials 101

Graphite

A Pencil for All Seasons





Colored pencil artists should pay special attention to the hardness of their pencils. Many are quite hard, but others, such as the Prismacolor Soft-Core pencils that Cecile Baird uses for her luminous still lifes, are soft and buttery. "One of the problems people used to have with colored pencil was that if you bore down hard to get a

good, rich, juicy color, it would break," says Nanette Carter, the coordinator for drawing at Pratt Institute. "But now there are hard colored pencils that do not shatter, such as Prismacolor Verithins. And there are other kinds that are water-resistant, if you want a clean line and don't want it to smear at all." ♦

Cascade

by Shawn Falchetti, 2008, colored pencil on toned paper, 27 x 18.

In the Next Issue

Come back next semester for Drawing Materials 102. The summer issue will continue our tour through essential drawing media, turning our attention to pastel, Conté, ink, marker, and metalpoint.



ABOUT THE ARTISTS

To see more work by the artists featured in this article, please visit their websites.

Cecile Baird: www.cecilebaird.com

Shawn Falchetti: www.shawnfalchetti.com

Terry Miller: www.terrymillerstudio.com

Jason Polins: www.jasonpolins.com

Joseph A. Smith: www.josasmith.com

Twisted Lemon

by Cecile Baird, 2011, colored pencil, 20 x 16.
Private collection.

Foreshortening is challenging, but by paying attention to the basic shapes that underlie complex forms, you can learn to believably represent these subjects as they twist and turn in space.

BY JON DEMARTIN

Introduction to Foreshortening The Head



ABOVE
Drawing of a Head
by Guido Reni, ca. 1575–1642.

BELOW
Detail of Head of a Wind God
by Agostino Carracci, ca. 1557–1602, red chalk on tan paper, 12 3/4 x 14 1/8. Collection Harvard Art Museums, Cambridge, Massachusetts.



It is easy to be intimidated by *foreshortening*—the task of depicting forms that lie at an angle to the picture plane—as it requires artists to make skilled use of perspective for these forms to read as believable. However, by simplifying our subjects and breaking down the problem, we can approach foreshortening in an effective and manageable way. In this article, we'll focus our efforts on drawing the head in a foreshortened position.

THE UNDERLYING SHAPE OF THE HEAD

If you develop the ability to reduce complex forms to simple ones, you will give power and accuracy to your art. Learning to draw the head—or anything for that matter—begins with understanding the basic, simplified essence of what you are depicting.

Drawing a head, especially in perspective, is not a mimetic endeavor. An artist cannot merely copy a head and expect it to appear convincing as a volume in space; it will be flat and all too often cockeyed. Rather, an artist must understand the head as a solidly constructed three-dimensional volume. After achieving this understanding, you can draw heads from any angle that seem to truly exist in the space

surrounding them—as in the drawings by Reni and Carracci shown here.

Children usually draw the head as a circle or a shape that resembles an egg. They're on to something. The head does, in fact, resemble an egg shape, or *ovoid*. And in order to draw the head, you must first master this simple form.

The key to drawing an egg in three dimensions is to pay close attention to its *centerlines*, the imaginary lines that run down and across the shape. Depicting the centerlines on an ovoid helps you see and depict the form's orientation in space. Illustration 1 demonstrates how you can use horizontal and vertical centerlines to help depict an egg tilting and turning. In Illustration 1a, the egg faces straight forward, at no angle to the picture plane. As a result, it appears flat and two-dimensional.

As the egg turns (as in Illustration 1b), the vertical line no longer runs straight down through the middle of the shape—it begins to curve. And as the egg tips up or down (as in Illustrations 1c and 1d), the horizontal centerline also curves. Illustrations 1e and 1f show that the more the egg tips, turns, and tilts, the more the illusion of three dimensions is increased, because the centers are seen to curve in multiple directions.

For centuries, artists have used centerlines to help convey the three-dimensional appearance of the head. In Illustration 2, you can see that the Renaissance artist Hans Holbein prac-

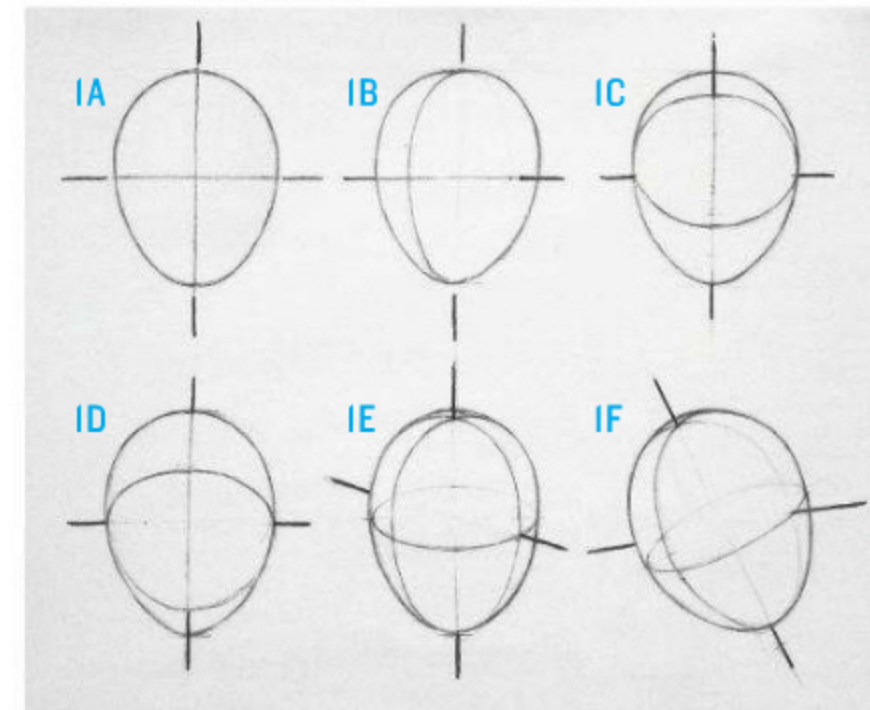


ILLUSTRATION 1
The ovoid/egg form in perspective demonstrates how center construction lines express the illusion of a volume rotating in space. As the form turns, tips and tilts, the illusion of the third dimension increases. Of course, these tipped and tilted angles are also more difficult to draw. Mastering these difficult views can serve as testimony to an artist's virtuosity—as in the cases of many Baroque artists, who revealed in this illusion when depicting saints looking heavenward. All illustrations in this article by Jon deMartin, unless otherwise indicated.

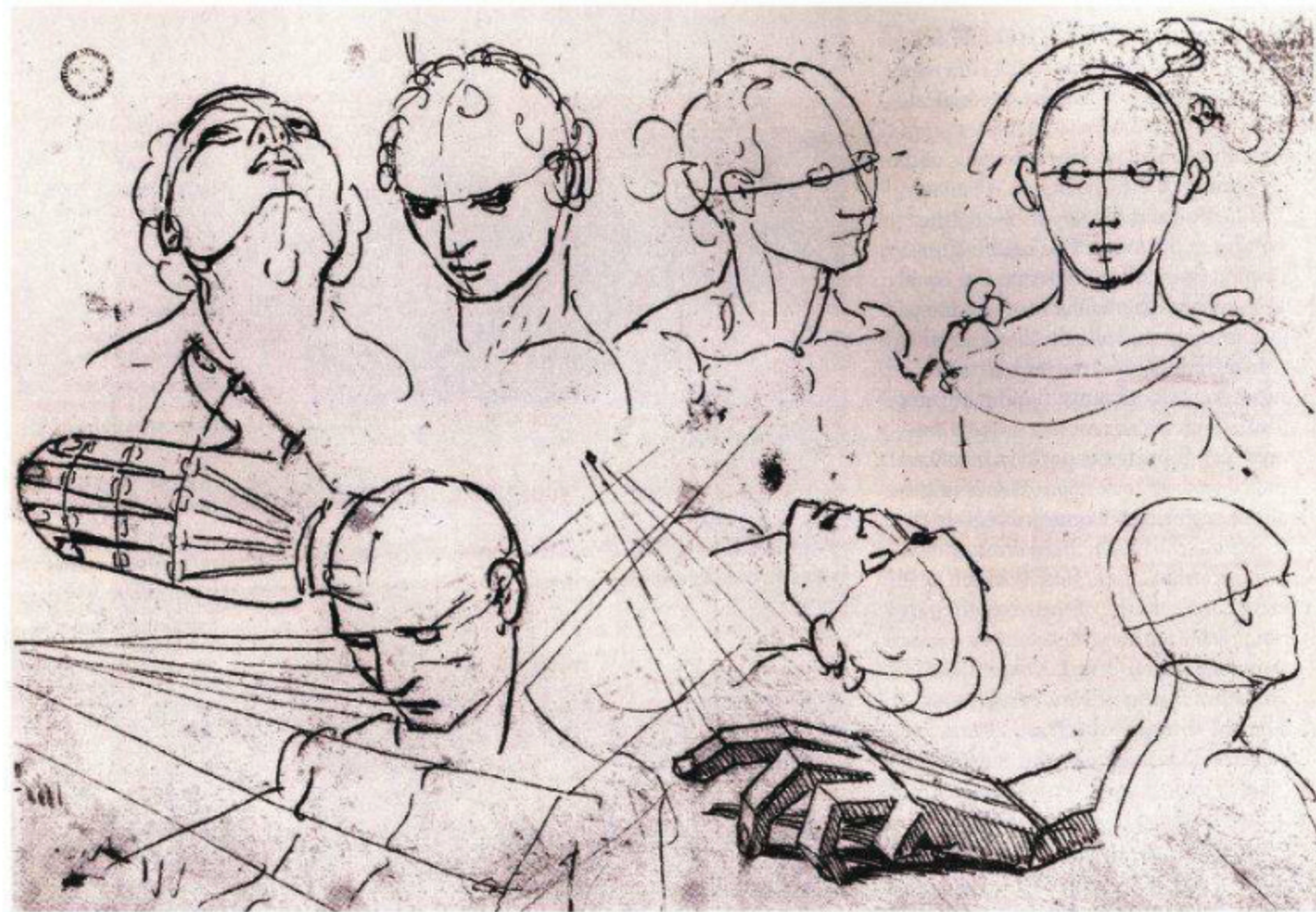


ILLUSTRATION 2
by Hans Holbein the Younger, 16th century, pen-and-ink.

These views are drawn from Holbein's imagination and clearly demonstrate his secure knowledge of the head in perspective. Note his use of construction lines, which convey the head's position in space.

ticed by drawing the underlying egg shape of the head and inscribing it with centerlines to help convey its orientation. Historical instructors, such as the 17th-century artist Willem Goeree, advised students to paint a wooden egg with lines indicating the location of the features. He recommended drawing this egg in various positions first from life and later from memory.

PROPORTIONS OF THE HEAD

Before you attempt the head in foreshortening, it's important to know the basic classical proportions of the head in a simple frontal view. Understanding these ideal proportions will better allow you to both draw a head in any position and appreciate the subtle ways that every person varies from these classical norms. It is through these variations that you can capture the likenesses of specific people.

As shown in Illustration 3, the vertical centerline goes right down the middle of the head, bisecting the nose and mouth. This line will prove helpful during drawing, enabling the art-

ist to correctly place features in relation to it. The horizontal centerline, meanwhile, runs through the tear ducts or inner corners of the eyes.

There are several useful conventions regarding the height of the head that can help you place features correctly. As a basic rule, the vertical length of most of the head can be divided into equal thirds. These three matching segments span the distances from the hairline to the eyebrow; from the eyebrow to the base of the nose; and from the base of the nose to the chin.

The lower third of the face—from the base of the nose to the point of the

ILLUSTRATION 3

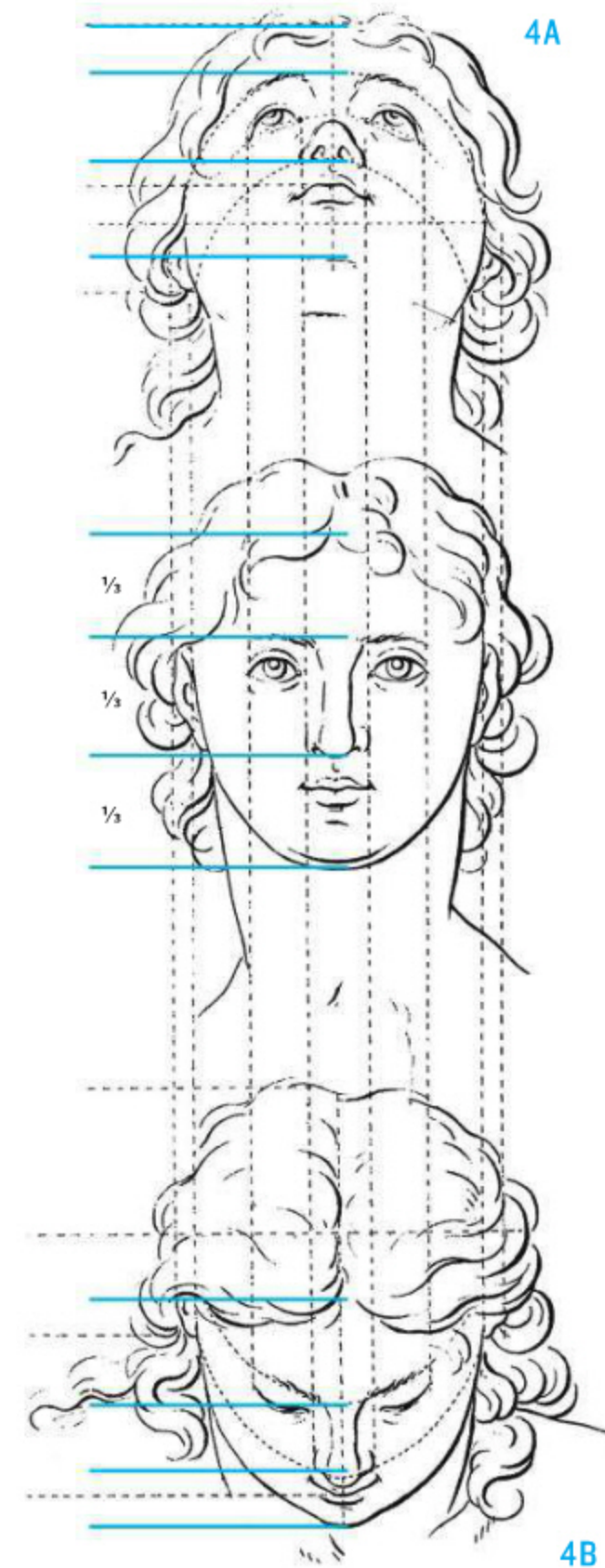
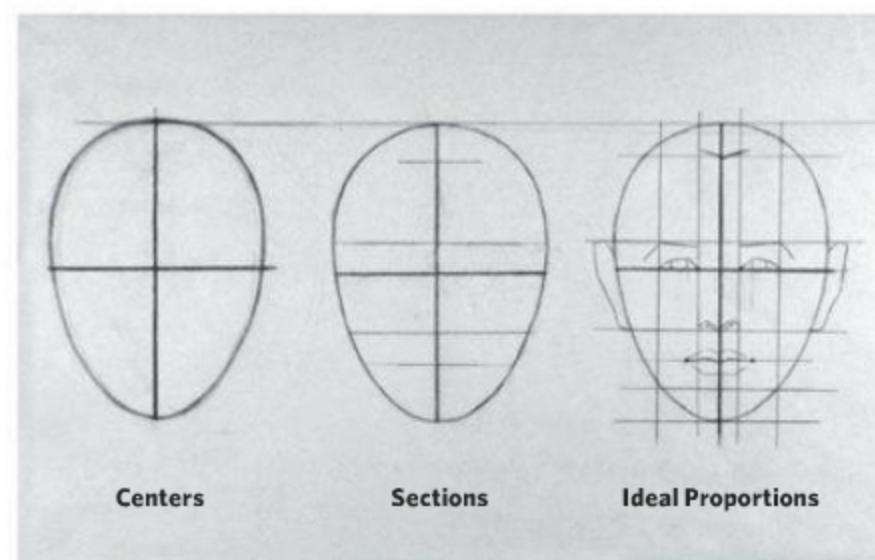


ILLUSTRATION 4

18th century, engraving.

Note that when the head tips backward, the proportional "thirds" diminish near the top of the head, and the nose appears above the lower extremity of the ear (4A). Inversely, when the head tips forward, the top "third" appears larger and the nose is drawn below the lower extremity of the ear (4B). The other views display the head's tipped, tilted and turned orientations along with their construction lines.

ILLUSTRATION 5

by Adolf Yvon, ca. 1867, engraving. When the head is tipped downward, use the base of the nose as your structural line to help guide you, not the tip of the nose. This principle applies to all views. Note Yvon's use of construction lines in the left drawing.

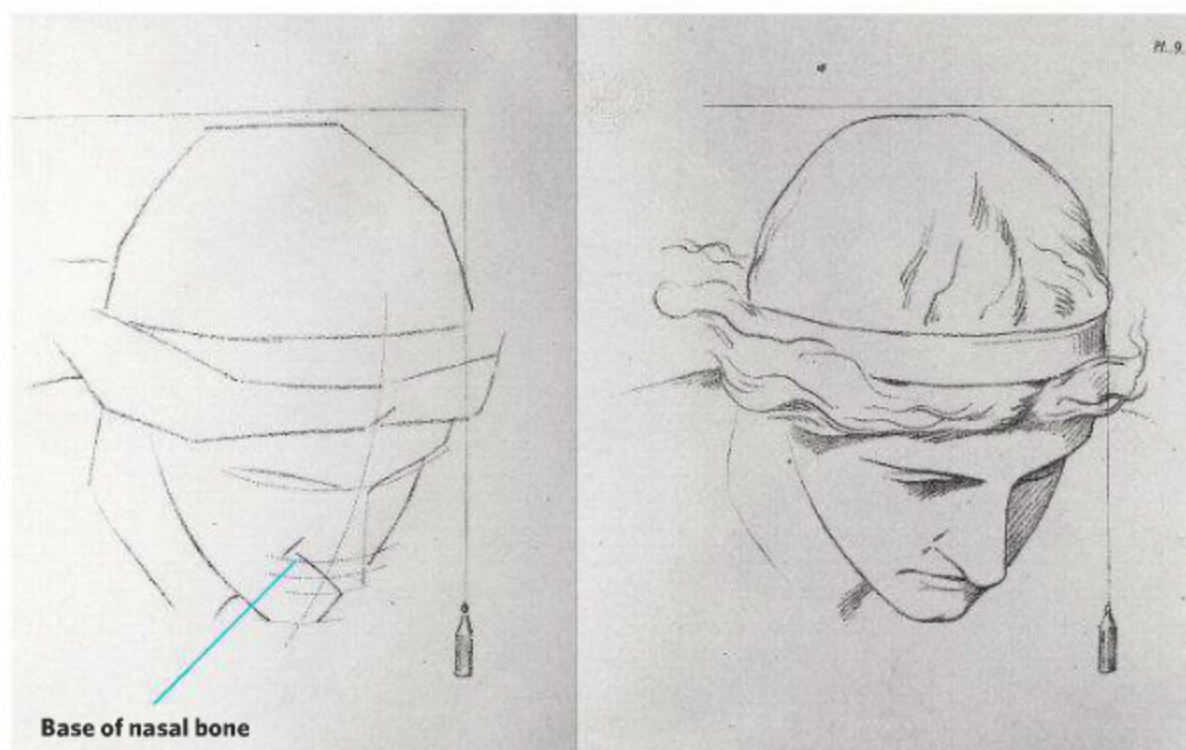
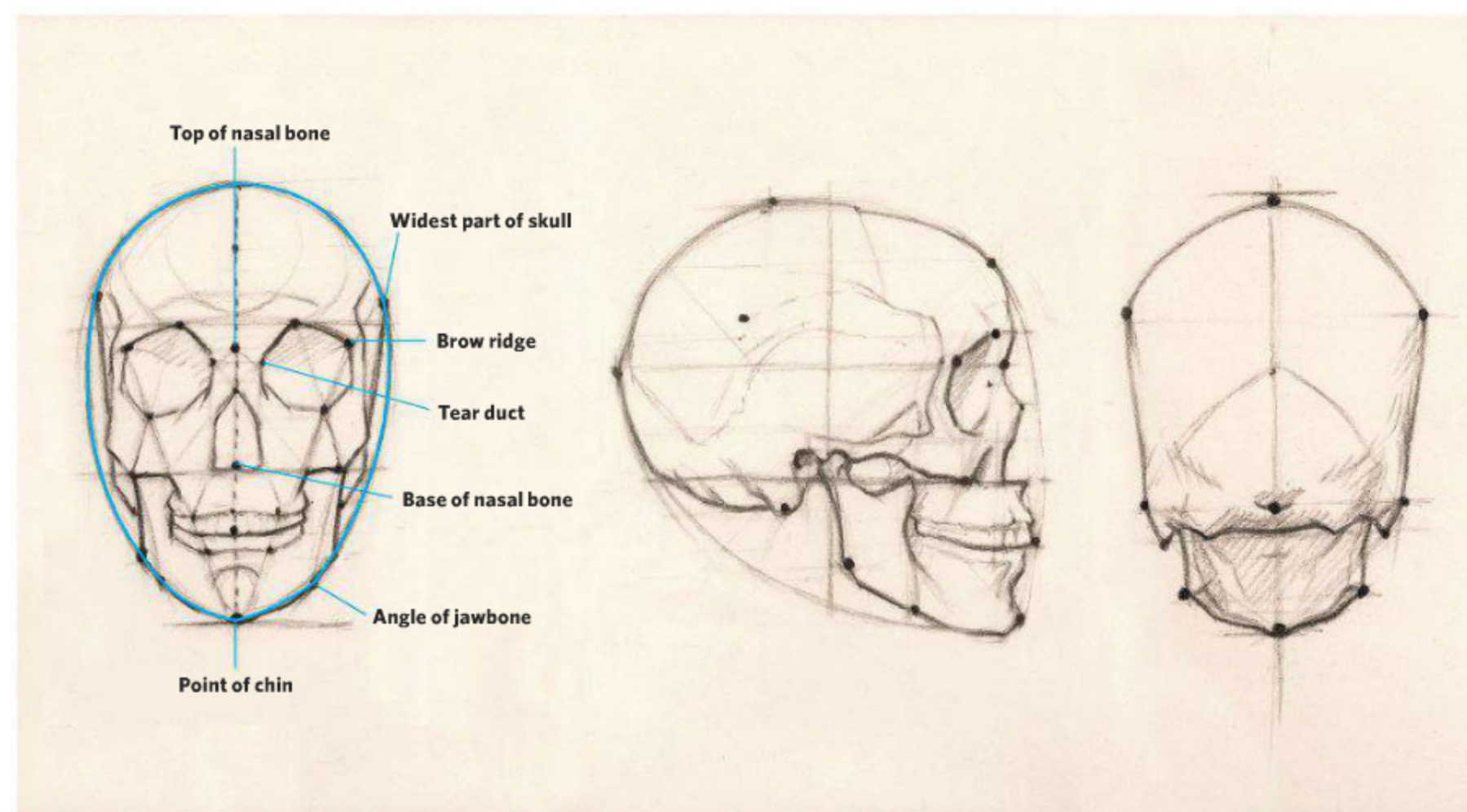


ILLUSTRATION 6

In this illustration you can see how the skull in a frontal view closely resembles an egg. A well-constructed head depends in part upon knowing the important landmarks on the skull, indicated with bold points in all three views.



chin—can itself be divided into thirds. The upper third runs from the bottom of the nose to the center of the mouth. The middle third runs from the center of the mouth to the beginning of the upper chin. The lowest third runs from the top to the bottom of the chin.

The width of the human head can also be divided into equal parts. These are generally based on the width of the eye, with the head being five eyes wide. The distance between the two eyes is itself the width of one eye.

These proportions will be more-or-

less consistent in a frontal view of the head—although they vary slightly depending on the exact proportions of the model. But when the head tilts forward or back, foreshortening occurs. Farther-away distances become smaller, indicating the forms receding in space, as shown in Illustration 4. For instance, when the head tilts back, the distance between the top “third” of the head (from the hairline to the eyebrows) appears smaller than the bottom segment (from the base of the nose to the chin).

THE SKULL

In addition to knowing the ideal proportions of the head, a draftsman should know some basic information about the skull. It is especially important to pay attention to the skull's proportions, because they determine the spacing of the head's features and the lengths of features in relation to one another. It is this spacing—even more than the details of features themselves—that most determines a likeness.

The great draftsman and teacher Deane Keller said, “Construction of the head depends on determining the relation of the parts to each other by constant comparison, especially since the head is constructed bilaterally. ... It is necessary to develop the drawing of the head with constant comparison side to side, and by using the important reference of the median line.”

To conduct these critical side-to-side comparisons, you must pay attention to landmark points on the head. Illustration 6 shows the skull in front, side, and back views, marked with what I've found to be the most significant points that help anchor the head in space. Once you are familiar with these points you can—by relating them to the skull's centerlines—correspond them to their partners on the opposite side of the head. Then, no matter what position the head is in, you can accurately draw the correct relationship of part to part. (See Illustration 7.)

SIMPLIFIED HEAD STUDIES

The correct placement of the head's features hinges on how well you set up the head as a three-dimensional volume with its centers and sections. In other words, the mass of the head is what you hang the features on.

Illustration 9 demonstrates a variety of head movements by a model, along with my corresponding drawings,

ILLUSTRATION 7

After learning the skull's landmark points in straight-on views, use these points to help construct the skull while drawing it in every imaginable view.

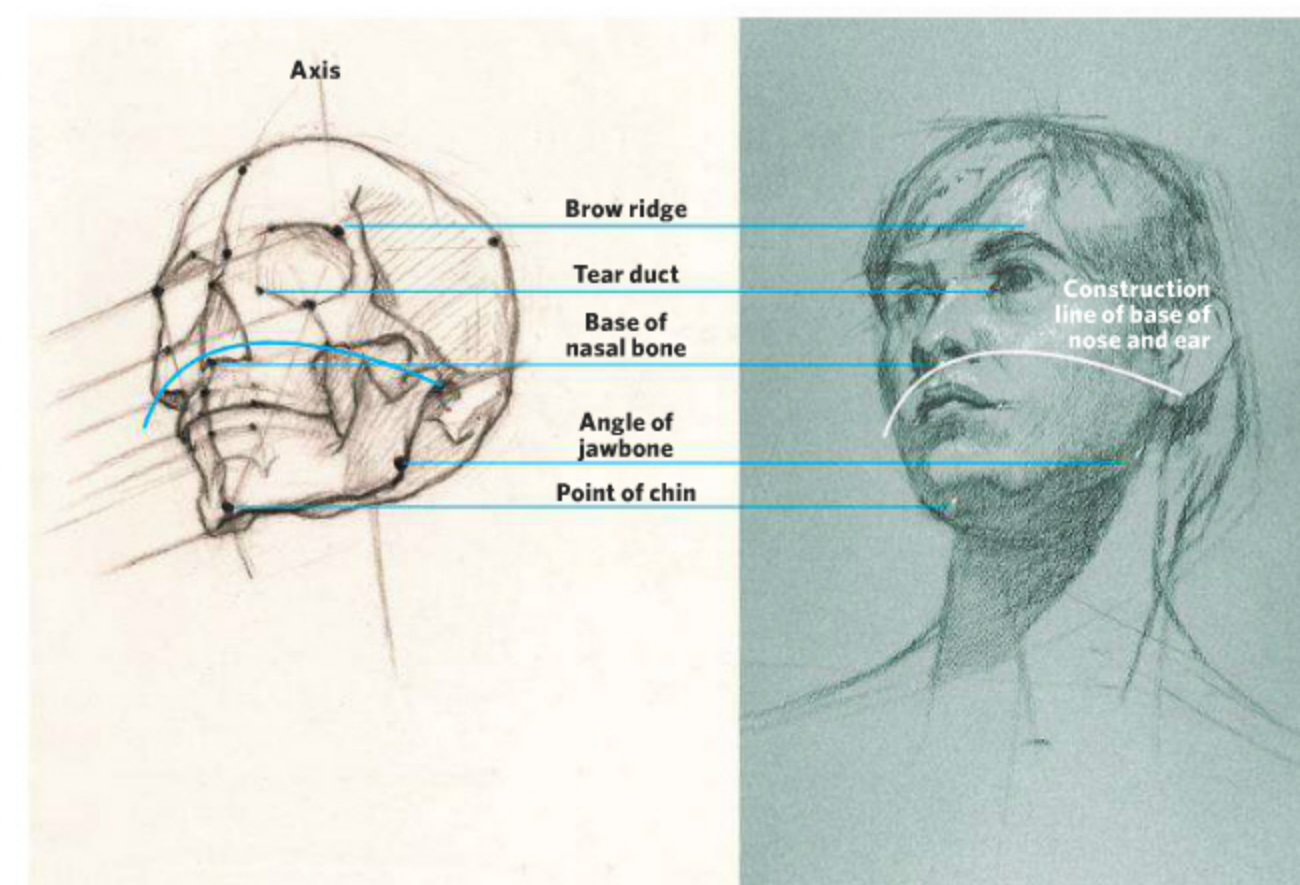
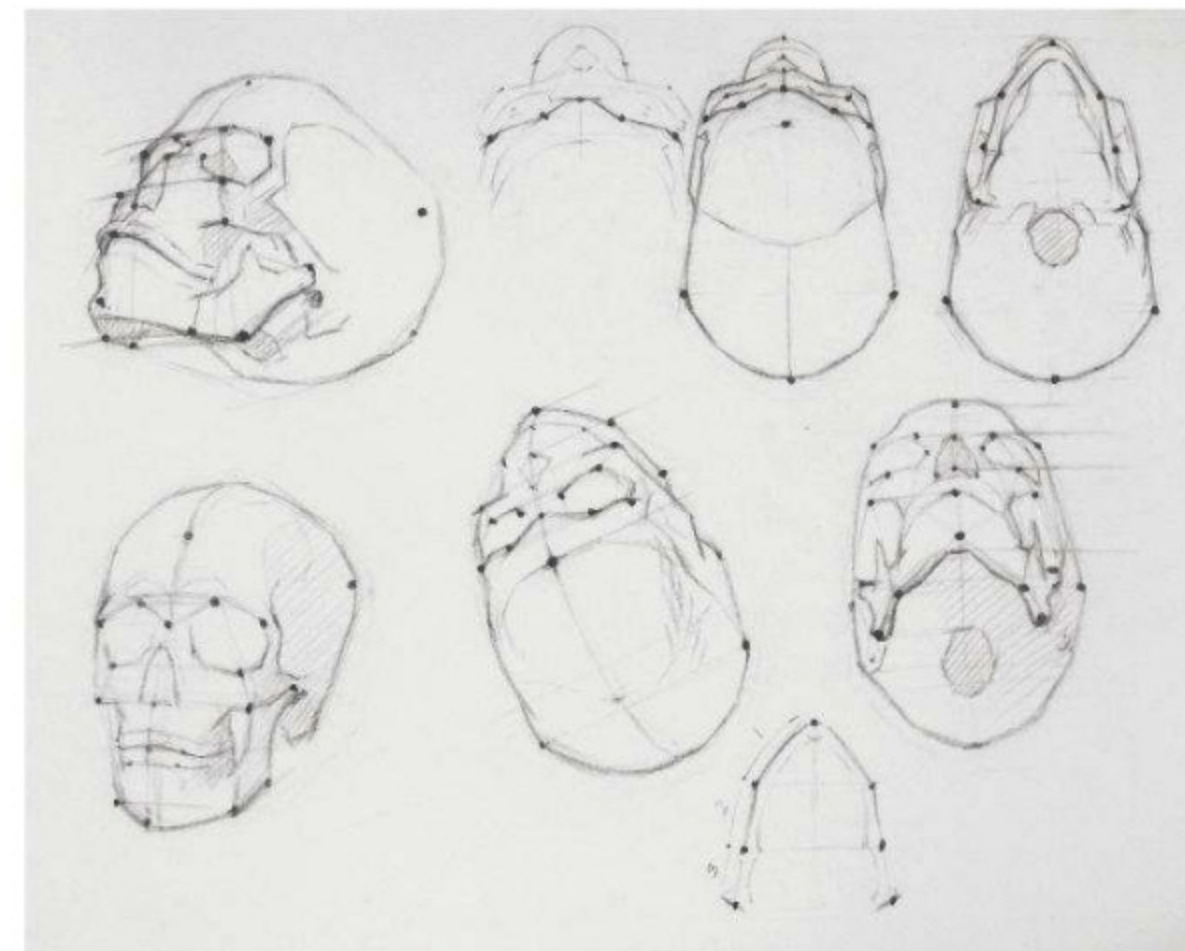


ILLUSTRATION 8

By comparing the skull at left to the head at right, you can see how the landmarks of the skull influence the features of the head. Note that the bottom of the mastoid bone, the bottom of the cheekbone, and the bottom of the nasal bone are all about the same level. This line (shown in blue at left and in white at right) becomes an important construction line when indicating the head in perspective.

which depict the basic tilting form of the head, with centerlines curving to further illustrate the head's orientation in space. The object of this exercise is not to achieve a likeness or even add the features, but simply to correctly orient the head and its construction in three dimensions.

Try drawing these simplified forms until you can reliably convey the basic shape and orientation of the head as it turns and tilts. Note that as the head turns to a profile, it resembles less of an egg than it does in a frontal view. And as with any drawing, remember that the action, or *gesture*, is all-important. In this case, that action is seen in the line that unites the head with the neck.

Even though the centerlines and sections are imaginary, they are as important as any other lines in the drawing. They help you determine the proper position and balance of the features, and they are invaluable when drawing children or restless models. These views are not easy for a model to hold, so it's beneficial to capture the pose in as little time as possible.

BEGINNING WITH LINE

Light is transient; form and structure are permanent. When drawing a figure from life, modeling with values is secondary to the task of constructing a three-dimensional drawing of the head in line. This is a formidable challenge in any view, let alone a foreshortened one. But when the head is constructed well in line, modeling with values is relatively easy.

Even when drawing professional models, I find that the head—especially when in a tilted position requiring foreshortening—seldom stays in the same position throughout the pose or when resuming the pose after breaks. This makes it all the more important that you begin by constructing the basic form of the head with line, which can be accomplished before the head's position changes much. Once that line drawing is set and you progress to modeling values, you can use the model more as a reference than as something to be copied.

ILLUSTRATION 9

When drawing the head, begin by drawing the form's underlying ovoid shape and using construction lines to convey how the form is positioned in space.

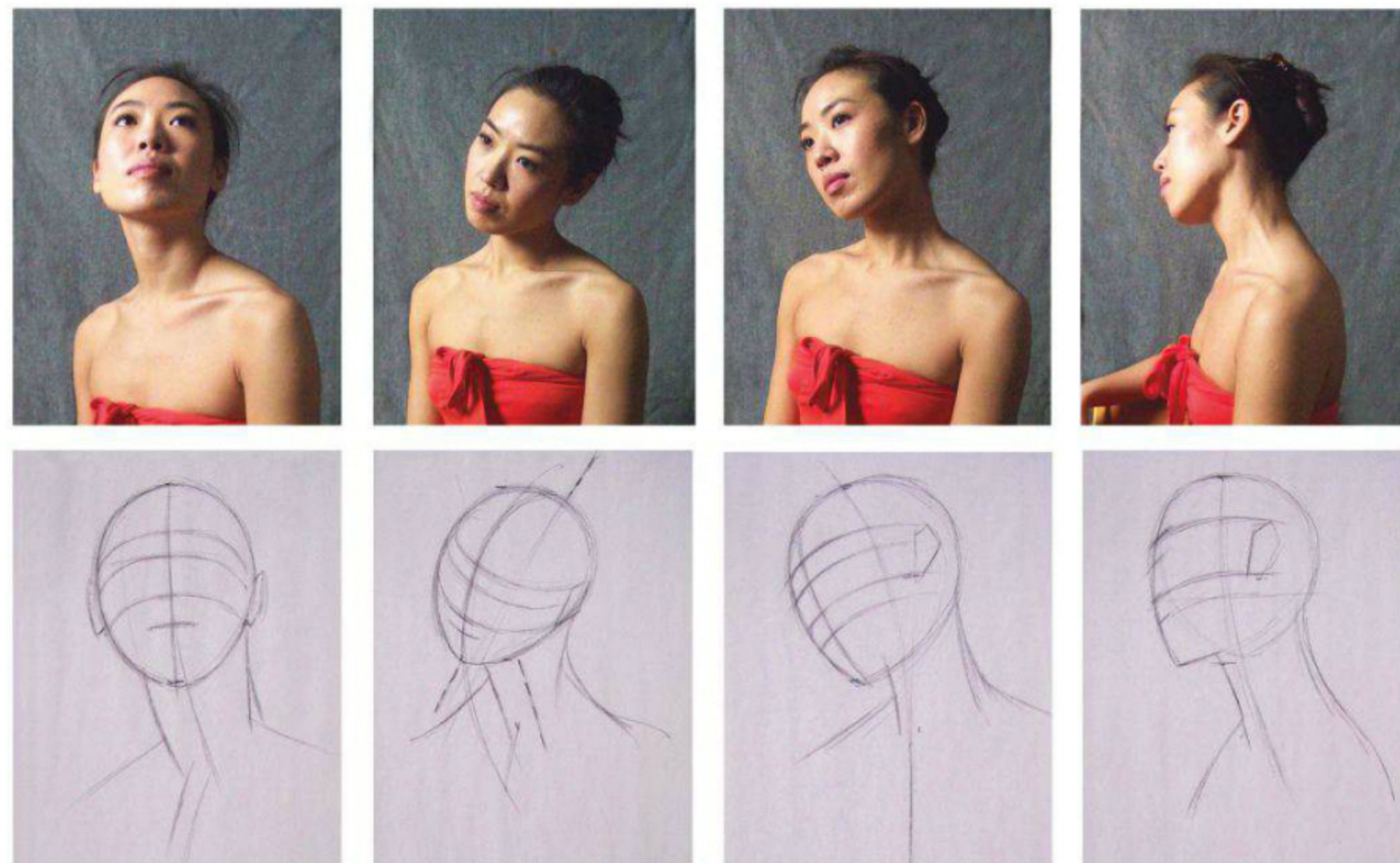


ILLUSTRATION 10

by Filippino Lippi, ca. 1457-1504.

The features of the head are like "bumps" on the larger egg-shaped mass. Lippi's drawing shows a good approach to depicting a head in perspective, with the arcing centerlines preceding the features, which are added to the larger egg form.

Construction lines are like training wheels. When you've developed enough confidence, you can hold them in your mind but leave them off of your paper. But never be bashful—if you think they will help you, draw them! Don't worry about construction lines ruining or interfering with the look of your drawing. Be more concerned with getting the head right. A polished drawing means nothing if it's poorly constructed. The famous teacher Robert Beverly Hale noted that in the process of learning to draw, an artist will mess up thousands of drawings with construction lines. And even master draftsmen drew construction lines, as can be seen in Holbein's sketches (Illustration 2) or in the drawing by Filippino Lippi (Illustration 10).

DRAWING A FORESHORTENED HEAD

Before drawing the head, look for the line of action that connects the head to the rest of the body. This gestural line should be the first thing you look for regardless of what your subject is—if you don't consider the action, you're just piling on one form (the head) on top of another (the neck). The head and neck should always flow gracefully in relationship to one another.

I began my drawing of the model with a curved line of action showing the overall sweep of her pose (Illustration 11b). I also stated the lines of contrast in the beautiful opposition of the shoulders to the head's tipped, turned, and tilted action (Illustration 11c).

I next drew in the head's basic shape, key centerlines, and important points on the skull (Illustration 11d). Once the simple abstraction of the head's shape is drawn, you can transition to a more nuanced characterization. After setting up the head in my drawing with the construction lines of the centers and sections, I turned my attention to the placement of features (Illustration 11e).

Try following this sequence in your own drawing. Begin with the action line, move to big shapes and lines of contrast, then to key points and centerlines, and from there to refined features. By reducing the head to its underlying forms in this way, you can create lifelike drawings that convincingly depict even the most challenging foreshortened poses. ♦

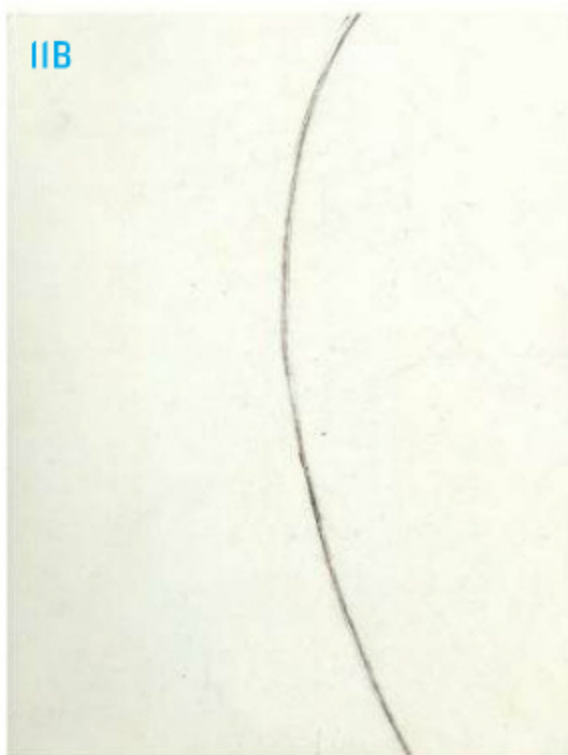


ILLUSTRATION II
11a: the model. 11b: the line of action. 11c: the simple shape of the head and the shoulder axis. 11d: surface centerlines and sections. 11e: feature development.



Head Study for Faith in the Wilderness

by Jon deMartin, 2006, black and white chalk on toned paper, 21 x 14. Private collection.

FURTHER PRACTICE

In order to master drawing the head in any perspective, lots of practice is needed. A great exercise for beginners and experienced artists alike is to draw from a plaster cast of a head that is marked with the construction lines demonstrated in this article. After you've gained some proficiency, draw from the cast without

the markings, and then progress to the live model.

Remember that when drawing the head in a foreshortened pose, not only is the head in perspective but so is every feature. Because of this, it can be good practice to try drawing each feature in every conceivable position.

To help keep my skills sharp, I love drawing from classical sculpture, which provides figures and heads in very exciting views. Drawing from sculpture also has the benefit of allowing one to study for a prolonged amount of time without worrying about a model moving and needing breaks.



COLORED PENCIL NOIR

Joseph Crone, the winner of *Drawing's* Shades of Gray Competition, uses black colored pencil to create cinematic drawings infused with mystery, madness, and melancholy.

BY AUSTIN R. WILLIAMS

Off the Beaten Path

2012, colored pencil on frosted acetate, 7 x 10. Collection Gregory Dale.

Winner of the Grand Prize in *Drawing's* Shades of Gray 2012 Competition.

We see two men in a wooded area. The figure in the foreground presses his hand against a tree and leans forward. His clothes are slightly crumpled and a bit old-fashioned. He is looking at the second figure, a little way off, who seems concerned with something on the ground. It's unclear what is happening—not least because half the image is somewhat blurry. Is the man in the distance up to no good? Maybe the figure in the foreground is an innocent passerby who has stumbled onto the aftermath of a horrible crime. Could that be a body he is standing over? Or is the foreground figure himself malevolent, sneaking up on an unsuspecting victim?

This is the scene depicted in *Off the Beaten Path*, a black-and-white colored pencil drawing by Indianapolis artist Joseph Crone, which we are proud to reveal as the grand-prize winning work in *Drawing's* 2012 Shades of Gray Competition. The jury reviewed hundreds of entries, and Mr. Crone faced numerous worthy competitors—for a look at the other finalists, see our full roundup on page 84. But in the end, *Off the Beaten Path's* intriguing narrative, engaging design, varied textures, and creative use of materials secured it the top spot.

Crone's work is heavily influenced by both the narrative content and visual appearance of film noir, a movie genre that thrived in the 1940s and 1950s. It includes such classics as *The Maltese Falcon*, *The Big Sleep*, *The Postman Always Rings Twice*, and *The Killing*—all of which Crone cites as personal favorites. The look of film noir is characterized by deep shadows, chiaroscuro lighting, and off-kilter angles. The stories are populated by private eyes, small-time hoods, and, of

course, femme fatales. Underlying it all is a deep sense of pessimism and corruption. *Off the Beaten Path* is only one of many colored pencil drawings by this artist that invite us into this black-and-white world of psychological tension and criminal activity.

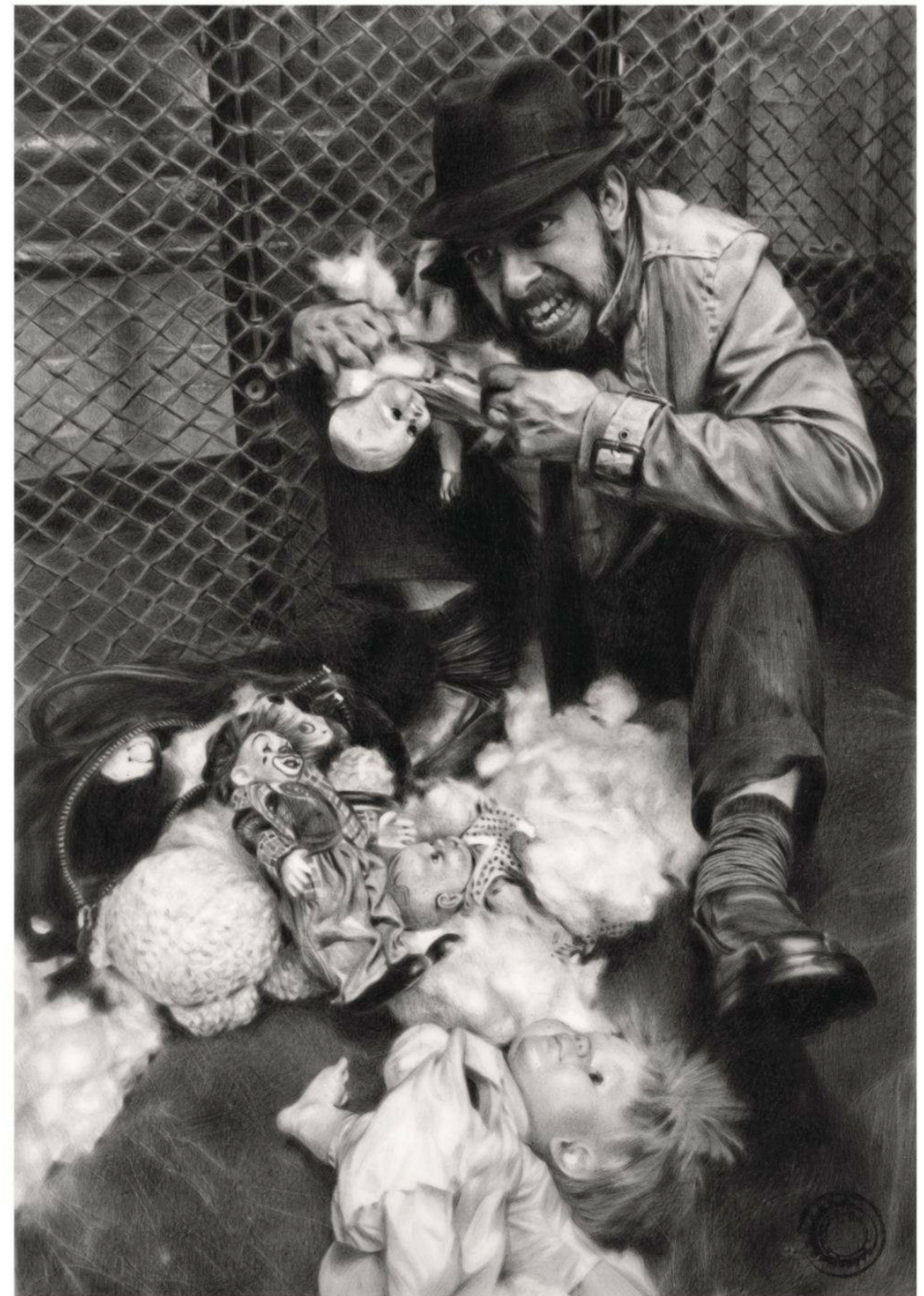
In film noir, Crone has found a subject that affords him unlimited creative opportunities and also helps him to stand out among colored pencil artists, who, as a whole, are probably more inclined to draw blossoming orchids than knife-wielding psychopaths. "I've been attracted to film noir and to that era in general for quite some time," he says. "Those movies are very strong visually. I enjoy working in black and white. And I've always been one for storytelling."

Crone admits that his drawings are not always to everyone's taste. "People either love it or just do not like it—especially the pieces that are a little more psychotic in nature," he says. He notes that many of his earlier works—such as *Inside Job*, which shows a madman slashing through baby dolls—were heavily influenced by the violent and surreal films of David Lynch. "But now I'm trying to focus on a more suspenseful feeling," the artist says. "I'm going for less Lynchian, more Hitchcockian."

To convey suspense, Crone takes several different approaches. Some draw-

Inside Job

2011, colored pencil on frosted acetate, 10 x 7.
Collection the artist.



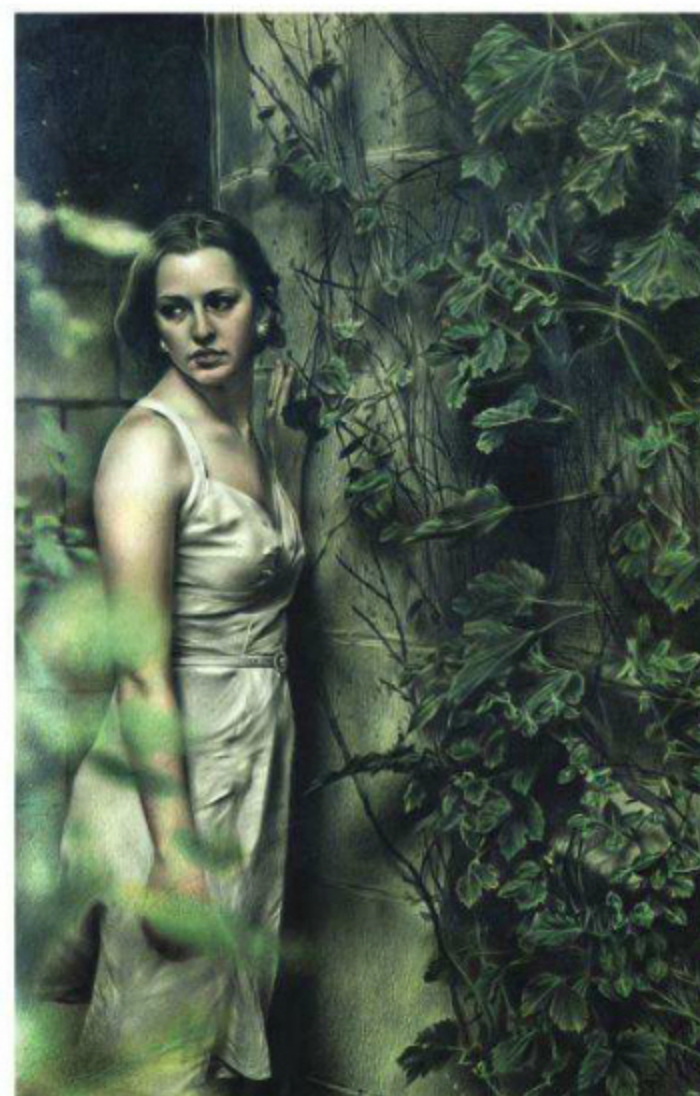
"I LIKE TO LEAVE A LOT UP TO THE VIEWER. I WANT YOU WALKING AWAY STILL WONDERING WHAT HAPPENED, WHAT'S GOING ON NOW, AND WHAT'S GOING TO HAPPEN NEXT."



ings, such as *Cain and Abel*, throw us into the middle of a violent confrontation. The recent drawing *Salut*, in contrast, places us in the uncomfortable position of watching an act of violence take shape; the man in the background doesn't know what's coming, but we do. Other images, such as *Decaying Consciousness*, depict both psychological anguish and criminal activity without making it entirely clear what is happening. And drawings such as *Rhythmic Commodity* and *While the Cold Night Waiting* contain little overt narrative but are nevertheless suffused with atmosphere and tension.

The narrative of *Off the Beaten Path* is compelling but ambiguous, placing it somewhere in the middle of this axis of suspense. The artist created the piece in 2012 for a group exhibition timed to coincide with the Super Bowl, which was being played in Indianapolis. "With all the people travelling to the city, quite a few galleries were having openings and special shows," he says. "The theme of this show was '10 Yards,' with every artist choosing one area of Indianapolis to inspire a piece of art. I picked the area around the Monon Trail, which used to contain a railway running from Indianapolis to Chicago.

"The idea for *Off the Beaten Path* was that back in the 1930s and 1940s when the trail was still a railway, there would have been gang activity in the area,"



the artist continues. "I wanted to draw something of this sort—a little mysterious, a little suspenseful." Crone has his own ideas about who the figures are and what they are doing, but by not spelling this out, he gives the viewer a richer experience. "For me, an image can be much stronger when the narrative is left a little open-ended, as it is in much film noir," he says. "I like to leave a lot up to the viewer. I want you walking away still wondering what happened, what's going on now, and what's going to happen next."

One way Crone achieves this lingering sense of mystery is through blurring, which he skillfully uses to guide the viewer's eye, add mystery, and enhance the cinematographic feeling of his drawings. "In film noir, often the camera is not focused on an actual figure, and everything is a little blurry," the artist says. "By incorporating this same look in my drawings, I can create a mysterious feel and make sure you're paying attention to whatever is in focus."

Crone's materials are key to the refined look of his finished images, enabling him to create his distinctive blurs, as well as the rich darks that fill



LEFT
Salut
2012, colored pencil on frosted acetate, 12 x 8½. Collection the artist.

OPPOSITE PAGE, ABOVE
While the Cold Night Waiting
2007, colored pencil on layered frosted acetate, 18 x 11. Collection the artist.

OPPOSITE PAGE, BELOW
Cain and Abel
2008, colored pencil on frosted acetate, 7 x 9. Private collection.



much of his work. His tools are simple: a black Prismacolor Verithin pencil and Graftix Dura-Lar, an acetate-like surface. "The Verithin pencil is able to achieve so much detail, and it leaves it up to me the kind of crispness I can get," Crone says. "It also is able to draw intense blacks, so I prefer it over graphite."

The artist has found that Graftix's double-sided Dura-Lar is sturdier than some other acetates and responds well to his colored pencil of choice. Acetate is extremely impressionable and sensitive to whatever is placed beneath it, so when he wants to draw crisp detail, Crone takes care to lay his surface on something completely smooth, such as clean Plexiglas. But if he wants an area to be blurred, he can lay his drawing on something with more texture, such as printer paper. As he works, the tooth of that underlying paper becomes embossed in the surface of his drawing, blurring the image.



ABOVE
Rhythmic Commodity

2012, colored pencil on frosted acetate, 7 x 9.
Collection the artist.

TOP
Decaying Consciousness

2010, colored pencil on frosted acetate, 14 x 25.
Collection the artist.

Crone's process begins when he catches a glimpse of something that intrigues him, which happens often. "I constantly have too many ideas in my head for the pace at which I work," he says. Flashes of inspiration can come from watching movies or from seeing an interesting play of light and shadow. The artist records these moments as thumbnail sketches, which he tinkers with over time, playing with compositions and the placement of lights and darks.

Once Crone is ready to turn a sketch into a full drawing, he shifts his focus to models and costumes. He has often served as his own model, but in more recent works he has brought in close friends to act out parts. Costuming is a critical part of his process, and he works with his models to find appropriate period outfits, either from the artist's own collection or at a vintage

store. The ensemble then moves to location, where Crone directs the models into his desired composition, adjusts the lighting, and photographs the scene using a Nikon D5100 camera. During a photo shoot the overall setup doesn't change much, but he refines the body language of his models and the finer points of the scene. "It takes hundreds of photos to get it perfect," he says. After the shoot, Crone uses Photoshop to review and manipulate his reference photographs, adjusting images' contrast and brightness. He prints the resulting image, which then serves as his guide throughout the drawing process.

The artist progresses gradually, sometimes focusing on single areas and at other times working all over a drawing. Generally he moves from light areas into the darks, and as he works he constantly re-evaluates the image. He keeps several erasers on hand with which to create highlights, including a Sakura electric eraser and a Sanford Peel-Off eraser designed for Mylar. These tools enable Crone to erase almost any trace of his pencil, but he has to be careful, as once an area of the Dura-Lar has been

ABOUT THE ARTIST

Joseph Crone began drawing as a child and went on to receive a B.F.A. at Herron School of Art and Design, in Indianapolis. He has shown his work in numerous exhibitions, including several solo exhibitions in his home state of Indiana. His work has won several awards, including an Award for Excellence in the Colored Pencil Society of America's 20th Annual International Exhibition and a Best in Show award from *Artist Portfolio Magazine*. For more information, visit www.josephcroneart.com.

erased, it cannot be drawn in again.

For Crone, these relatively simple materials are a perfect vehicle for communicating his cinematic vision. The combination of acetate and black colored pencil allows him to shift seamlessly from photographic precision to soft-focus blurs, furthering the drawings' narrative and emotional impact. We may never know what happens next in a Joseph Crone drawing, but the mysteries they present keep us coming back, enjoying these dark dramas, and hoping to see more. ♦



Untitled Work in Progress

2013, colored pencil on frosted acetate, 9 x 12.
Collection the artist.

THE WORLD IN SHADES OF GRAY

Winners of Drawing's 2012 Competition

Our recent Shades of Gray Open Competition challenged artists to submit their best drawings created entirely in black, white, and gray. It seems at first like a simple assignment, but the hundreds of submissions we received proved revelatory. Lovers of drawing already know the endless variations and subtleties possible with these tones, but we were amazed by the dozens of media artists chose for their works—everything from graphite and ink to wax, wire, and ash.

The entries were overall of extremely high caliber, making judging all the more difficult. The competition was juried by Peter Drake, the dean of the New York Academy of Art; Jon deMartin, an artist, instructor, and author of

this magazine's Drawing Fundamentals series; and the editorial staff of *Drawing*.

The grand-prize winning drawing was *Off the Beaten Path*, by Joseph Crone, which you can see in our feature article about the artist, on page 76. Here, we are proud to present the 13 other winners of the competition, including the three runners-up for the grand prize: Joseph Dillon, of Nanticoke, Pennsylvania; Robin Cole Smith, of Littleton, Colorado; and Terry Kelly, of Pasadena, California. Congratulations to all these accomplished artists, and a great thanks to everyone who submitted artwork to the competition. We're also thrilled to announce that the 2013 Shades of Gray Competition is now underway. The deadline for entries is September 9. For more information, see page 93.

FIRST PLACE

Joseph Dillon
The Invisible Man

2012, black charcoal and white
pastel on toned paper, 10 x 16.
Collection Howard and Amy Rehs.

Joseph Dillon's winning drawing, *The Invisible Man*, was inspired by H. G. Wells' 1897 novel. The still life is composed from objects central to the story of a scientist who turns himself invisible, including the man's hat, gloves, and glasses, which have been made iconic by movie adaptations and illustrations of the character.

"I developed the composition through a deliberate layering of contrasts and complements while still allowing the design to grow naturally," says the artist, who studied at the Ani Art Academy Waichulis, in Pennsylvania. He created the drawing using 6B and HB General's black charcoal pencils, along with General's white pastel pencil, on toned Canson Mi-Teintes paper.

FOR MORE INFORMATION, VISIT WWW.JOSEPHDILLON.TUMBLR.COM.





SECOND PLACE

Robin Cole Smith
Isle of Poets

2012, encaustic and charcoal on panel, 24 x 36. Courtesy Walker Fine Art, Denver, Colorado.

Isle of Poets shows both a physical location and a psychological landscape. "It depicts an inlet on Norton Island, off the coast of Maine, where I was an artist in residence a few years ago," Smith explains. "The island was small enough that I could spend my afternoons following game trails into the forest until hopelessly lost. When ready to return home, I could simply walk straight until I reached the ocean, then follow the perimeter of the island to our small collection of buildings."

"As someone deeply interested in mystery, exploration, and wandering, I found this situation alluring," the artist continues. "The feeling of disorientation in the forest was quite real, but knowing I could always rely on a fail-safe navigation tactic eliminated some of the reality—and some of the wonder—of truly being lost. At the same time, there was a great comfort in being cradled by this landscape, always aware of a feeling of hovering between the domestic and the wild, the known and the unknown. I

wished for this piece to convey that sense of a threshold, of both the land and the psyche."

Isle of Poets is an example of what the artist calls "encaustic drawing," a non-traditional method she developed employing the ancient art of painting with wax. *Isle of Poets* comprises four separate layers of drawing, suspended between layers of wax. "I wanted this image to include prominent, detailed foreground elements to ground the viewer in the wooded area, and I knew that part of the composition should include the far distance," Smith says. "Most importantly, I wanted a strong division in the middle of the piece, where it moves from the known, inhabited space into the unknown. This is part of the reason I chose to make this an encaustic drawing—my method lends itself to illusions of depth and distance."

FOR MORE INFORMATION,
VISIT WWW.ROBINCOLESMITH.COM.

THIRD PLACE

Terry Kelly
Louise

2012, charcoal, 12 x 16.
Collection the artist.

"This drawing was done from life in a group drawing session," reports Terry Kelly, a California-based artist. He created the drawing using charcoal in several forms—vine, compressed, and powdered. "Occasionally in these workshops it's difficult to draw inspiration from a model seated under a hot spotlight in a room with gray walls. To help overcome this, and to eke out a little more inspiration from the colorful backdrop, I have several different approaches. Here, I started out by drawing some loose marks. Looking back and forth between the model and these marks, I tried to visualize an image of the two together. This suggests what is

possible with the composition and helps me avoid having another drawing titled 'Seated Model' or 'Head on a Page.'

"When I can see the picture I want to create, my work evolves from an interplay of accurate draftsmanship and aleatoric marks," Kelly continues. "If after careful rendering the drawing is not working as a picture, I summon up the courage to throw something unpredictable at it. This may well end in disaster, but for me, another 'Head on a Page' would be more disastrous."

FOR MORE INFORMATION,
VISIT WWW.TERRYKELLYSTUDIOS.COM.



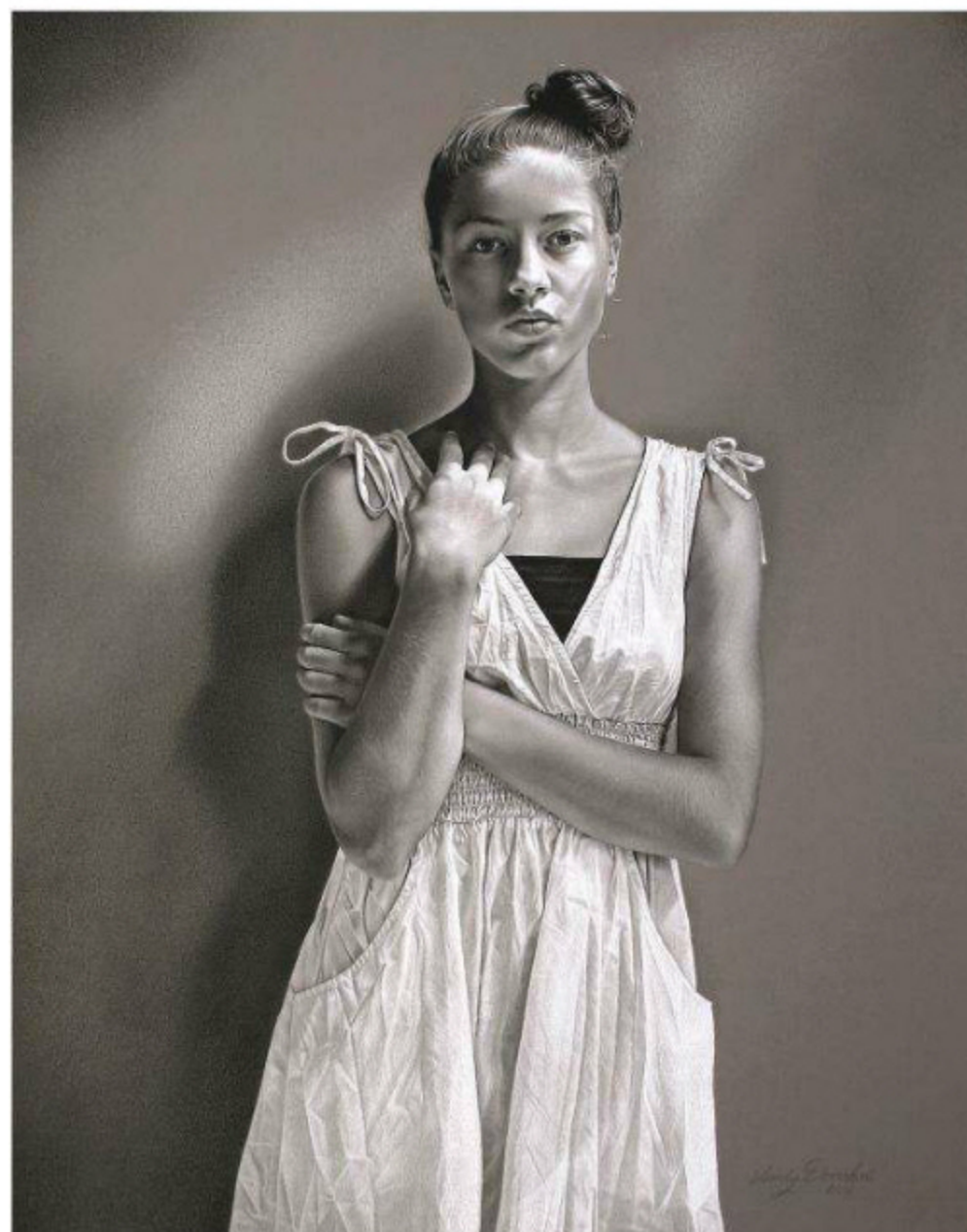
HONORABLE MENTIONS

Wendy Jones Donahoe *Olivia*

2010, colored pencil, 21 x 16.
Collection the artist.

"Since she was very young, my now-teenage daughter, Avery, has been a reliable source of inspiration depicted in many of my drawings," says Wendy Jones Donahoe. "However, it is her high school friend and lacrosse teammate who is the subject of *Olivia*. While I was struck by her beauty, as with so many of the drawings of my own daughter, what I most hoped to capture was that innocence of youth and its transient nature."

FOR MORE INFORMATION, CONTACT THE ARTIST
AT WJDONAHOE@GMAIL.COM.

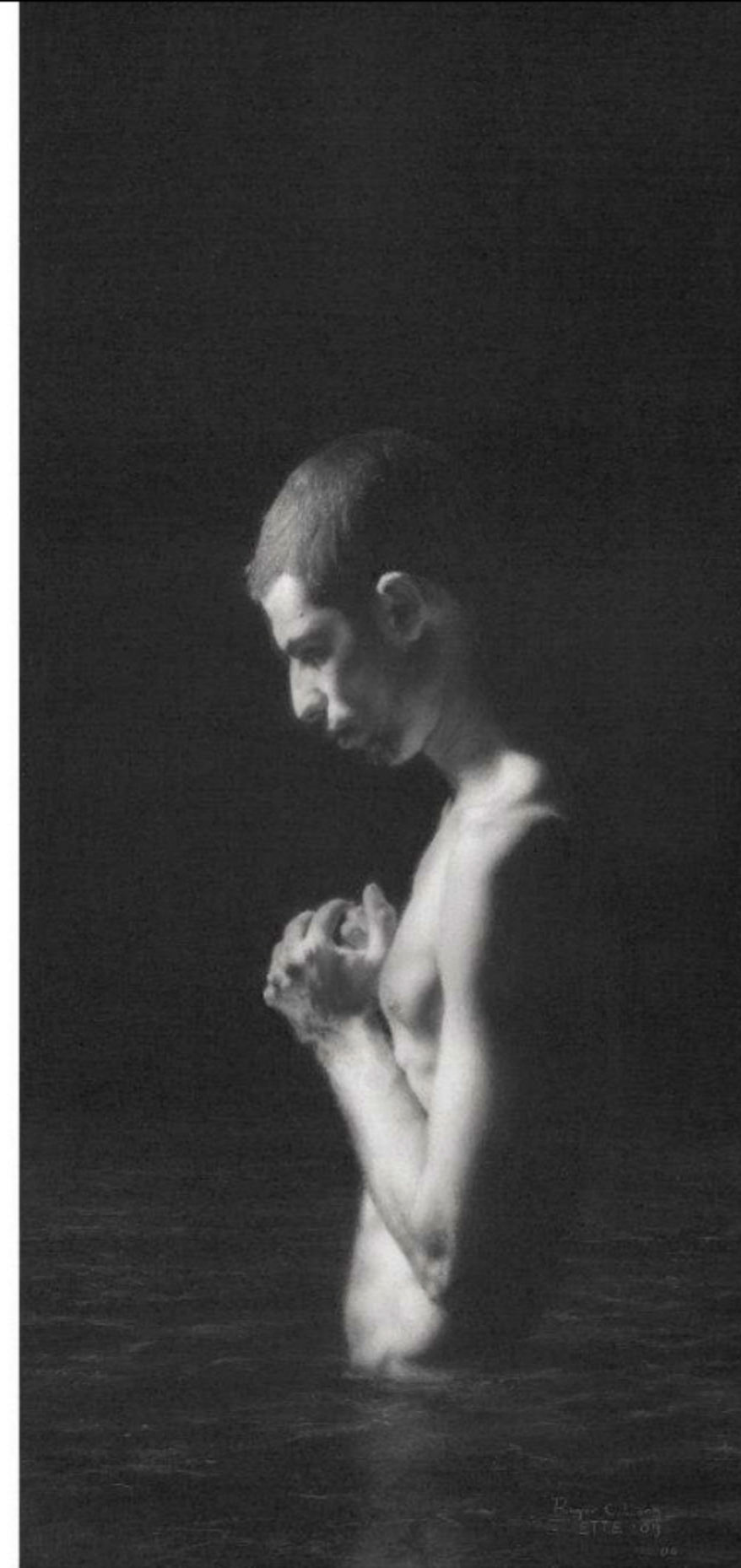


Roger C. Long *The Baptism of Christ*

2009, charcoal and white chalk, 15 x 7.
Private collection.

"I decided to tackle a drawing of Jesus for the many challenges the subject matter brings," says Roger C. Long. "One of the biggest challenges is overfamiliarity—the sheer number of drawings and paintings there are of the life of Christ. I also wanted to bring in the beauty of the human figure. I chose to make the image one of quiet contemplation—I wanted to draw the viewer into a private moment."

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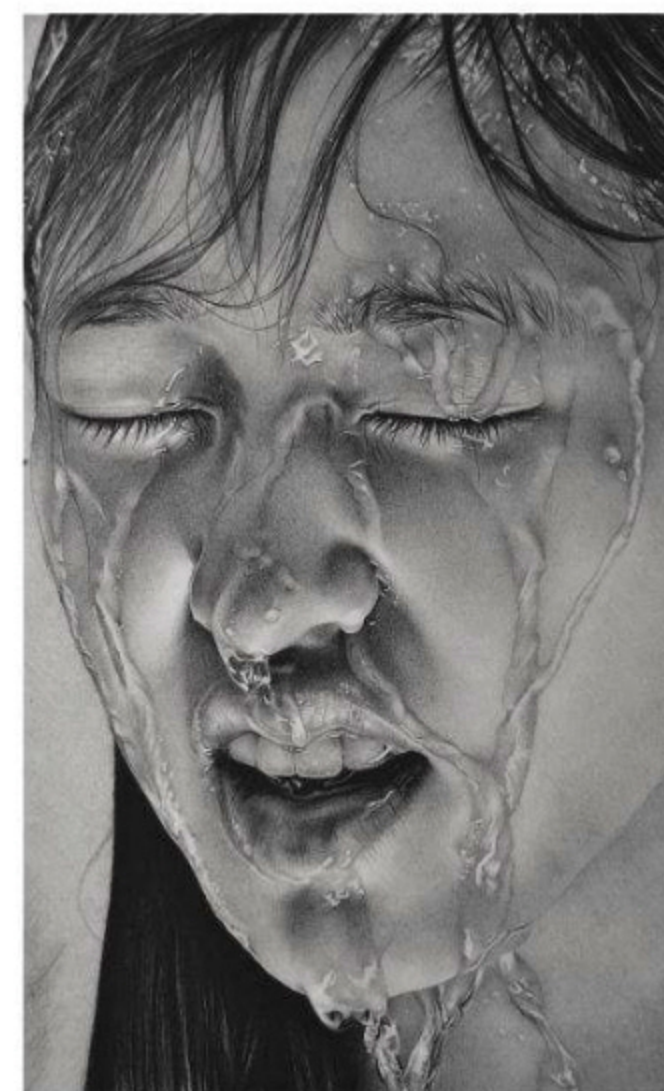
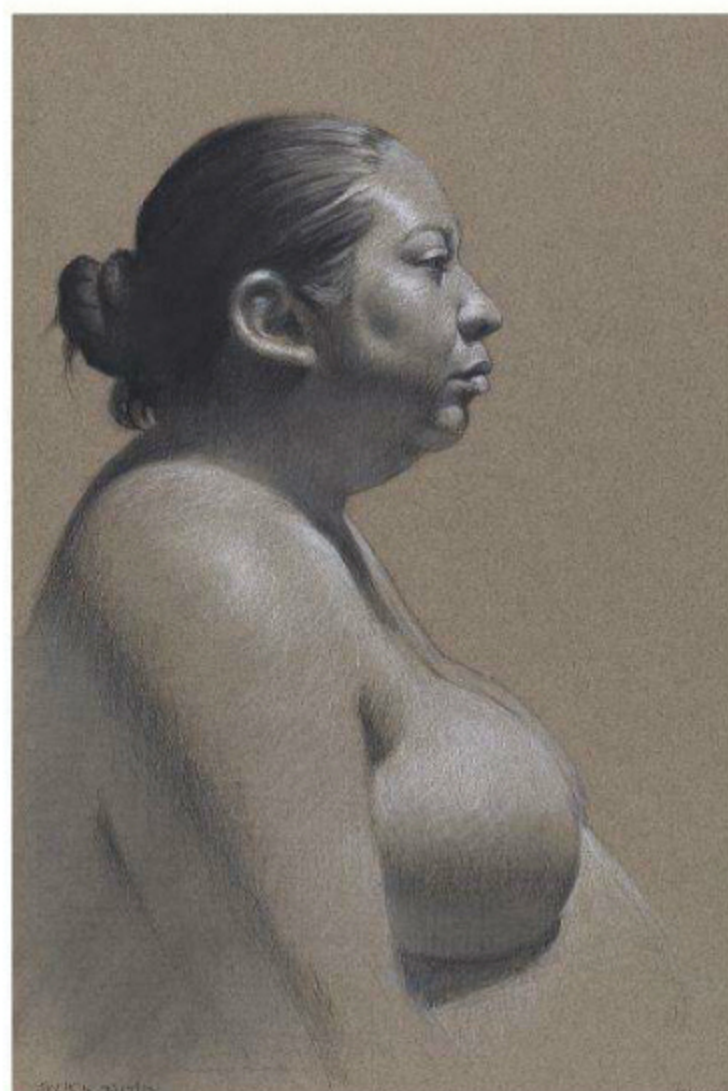


Robin Kappy *Friday Morning at Spring Studio*

2012, charcoal, 18 x 12.
Collection the artist.

"This is a drawing of a model at Spring Studio, in New York City," Robin Kappy says. "I chose to place my easel to capture the beauty of the model's strong character and the light caressing her round forms. I made every effort to focus on the large masses, prior to attending to details, and I'm pleased with the likeness and the relationships of the lights and shadows."

FOR MORE INFORMATION,
VISIT WWW.ROBINKAPPY.BLOGSPOT.COM.



Danli Liang *Water*

2012, graphite, 10 x 6 1/2. Collection the artist.

"This is a self-portrait inspired by the interaction between water and the facial countenance," says Danli Liang. "Water has many nuances of shadows, and drawing it dripping down the face and hair posed a new challenge for me as a 17-year-old aspiring hyperrealistic artist. Making the hairs look wet was especially difficult."

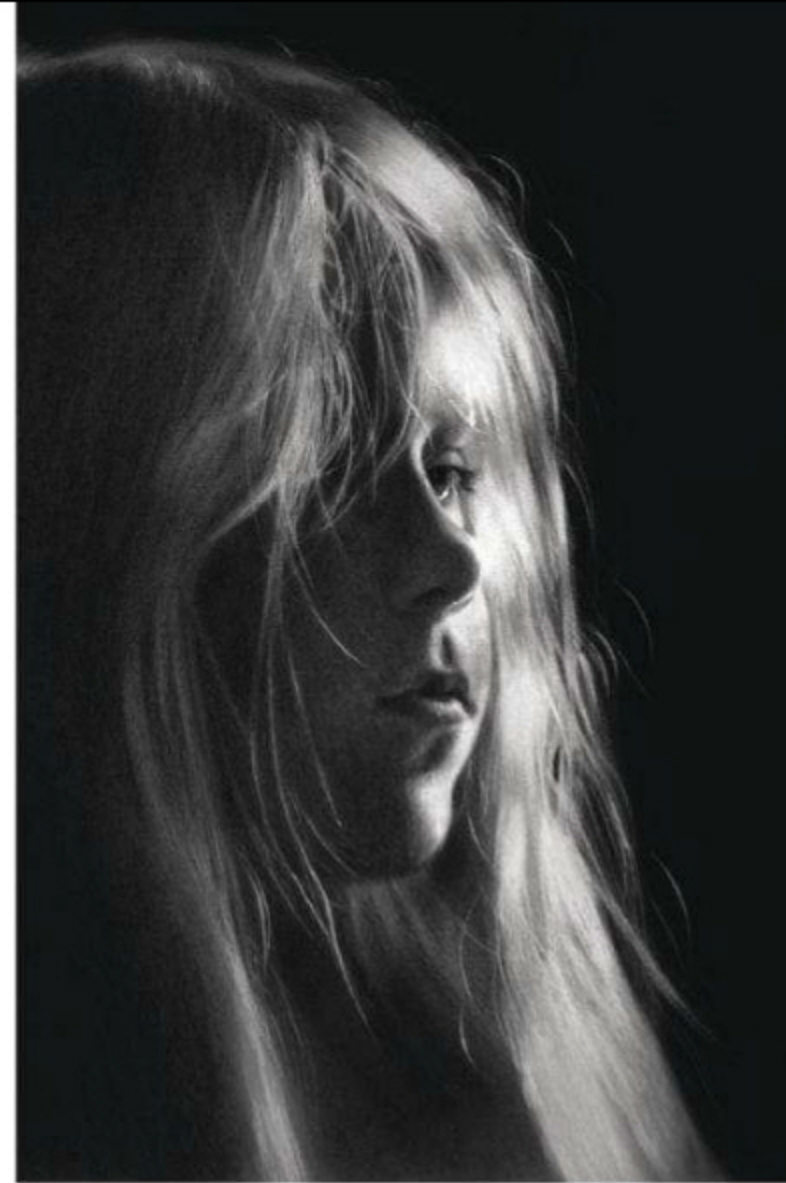
Connie Lynn Reilly

Dawn

2012, black and white charcoal, 16 x 12.
Collection the artist.

"With this drawing I wanted to create something with very strong modeling so that the effect between the light and shadow portions would be dramatic and a bit mysterious," says Connie Lynn Reilly, an artist and teacher in the Atlanta area. "The subject for the piece is my granddaughter Megan. She is one of my favorite subjects and has been the inspiration for many of my paintings. The photo I used and modified for the drawing was taken early one morning after Megan had spent the night at my house. When she got up, the morning sun beaming through the window caught her tossed blonde hair. Unaware to Megan, I quickly grabbed my camera to capture the moment."

FOR MORE INFORMATION, VISIT WWW.CONNIEREILLY.COM,
OR EMAIL PORTRAITS4U@ME.COM.



Andrew Parris
Woman Leaving a Shower

2009, graphite, 8 x 8.
Collection the artist.

"I was inspired to do this drawing after seeing a small silverpoint portrait by Holbein in the National Gallery of Art," says Andrew Parris. "The woman had on a white headdress, and I liked the idea of using some kind of white headwear in a drawing on white paper—but something more unusual than a hat. I originally drew this as part of a group show that required the piece to be exactly 12" x 12" when matted and framed. I usually struggle with where to cut off an image, but in this case the decision had already been made, and I found that somehow liberating."

FOR MORE INFORMATION, VISIT WWW.DREWPAARRIS.COM.

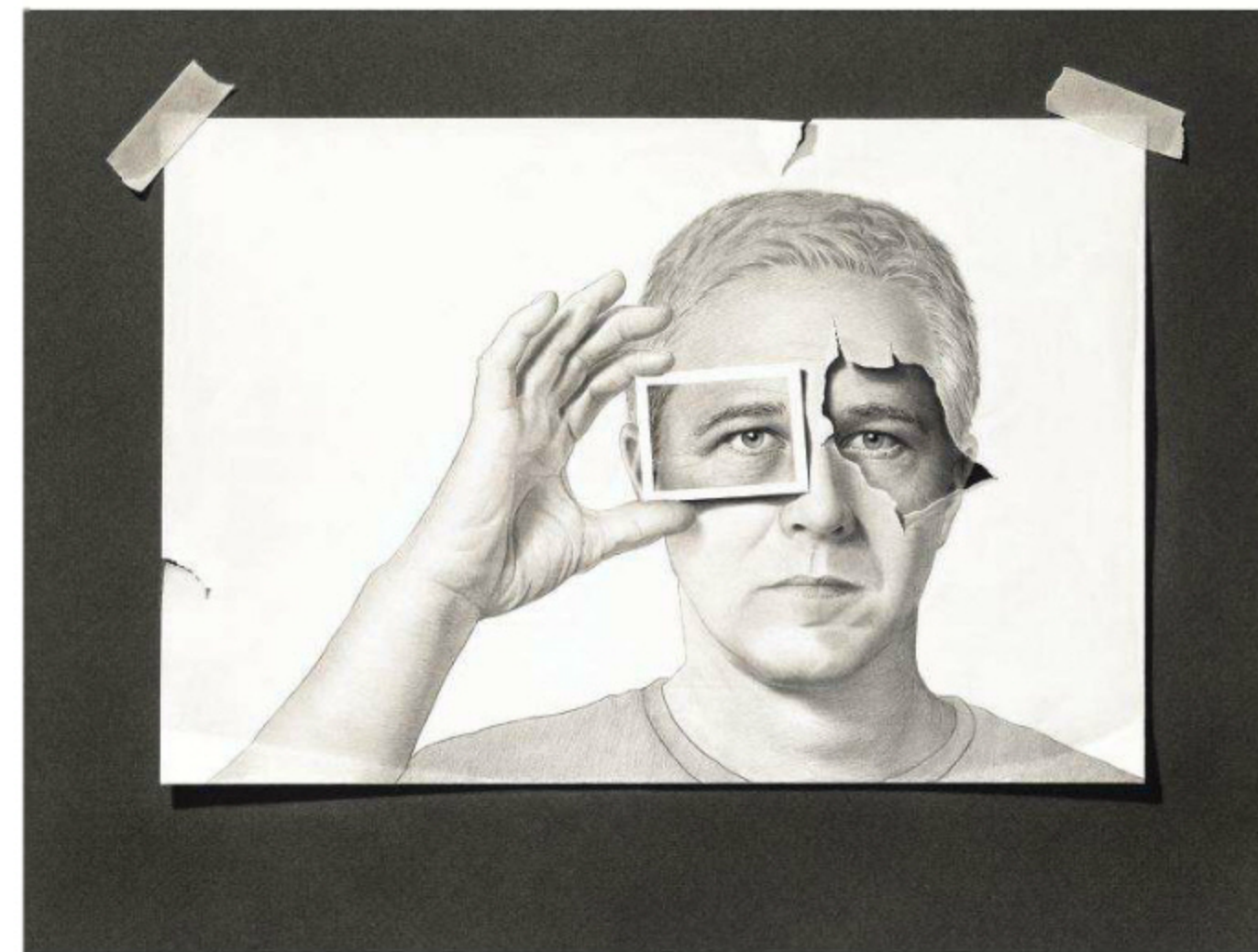


Teri Hiatt
Birdsong

2012, graphite, 21 1/4 x 17 3/4.
Collection the artist.

Idaho artist Teri Hiatt saw a group of birds and decided she wanted to draw them, but they flew away before she had time to gather reference material. Still, she remained inspired by the idea of birds and decided to draw one that wouldn't escape so easily. "I thought it would make a dramatic drawing," she says of her stained-glass subject.

FOR MORE INFORMATION,
VISIT WWW.TERIHATTART.COM.



J. D. Hillberry
Persona

2011, charcoal, graphite, and carbon pencil,
16 x 20. Collection the artist.

"In psychology, the word 'persona' is used to describe the mask or appearance one presents to the world," explains J. D. Hillberry. "It is also used to describe the many versions of self that all individuals possess. This drawing shows three versions of myself: the one I present to the world, the way I think I am perceived, and, under it all, who I really am. The challenge with this drawing was to present three different levels of reality. To achieve this, I created the illusion of three levels on my drawing paper: the surface of the paper, above the surface of the paper (the photo), and below the surface (the eye). To separate them, I varied the drawing techniques and the contrast in each level—for instance, you can see crosshatching on the surface level, which gives it the look of a drawing, whereas the other levels appear more realistic. But the entire work is drawn—including the masking tape and the background."

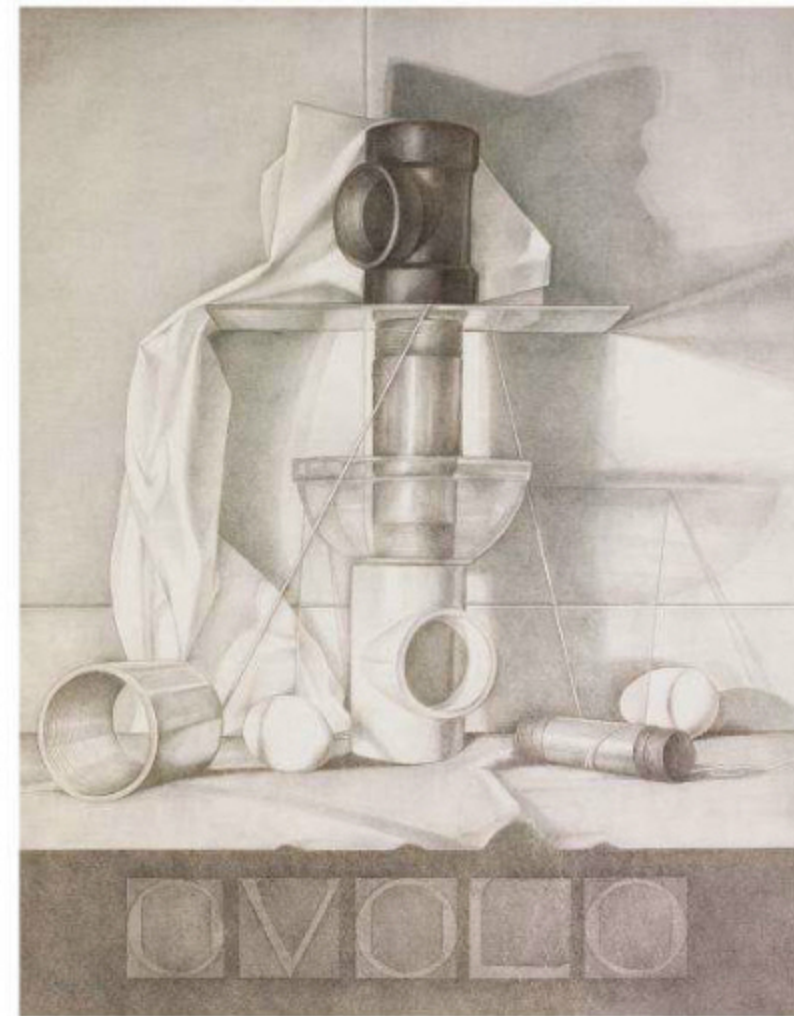
FOR MORE INFORMATION,
VISIT WWW.JDHILLBERRY.COM.

Dennis Angel
Ovolo

2012, metalpoint on primed paper, 20 x 16. Collection the artist.

"Unlike graphite or charcoal, metalpoint cannot be smudged or erased, thus the process is very unforgiving and labor intensive," explains Dennis Angel. "Tones are developed by carefully layering silver, gold, or copper with a sharpened stylus on a primed paper. Metalpoint drawings are typically light and delicate in tone, so the dark plastic pipe at the top of the image was especially difficult to develop and required extensive layering with soft silver. My desire is that by carefully arranging and drawing mundane objects with precious metals, their identities can be transformed and elevated."

FOR MORE INFORMATION,
VISIT WWW.DENNISANGELSTUDIO.COM.

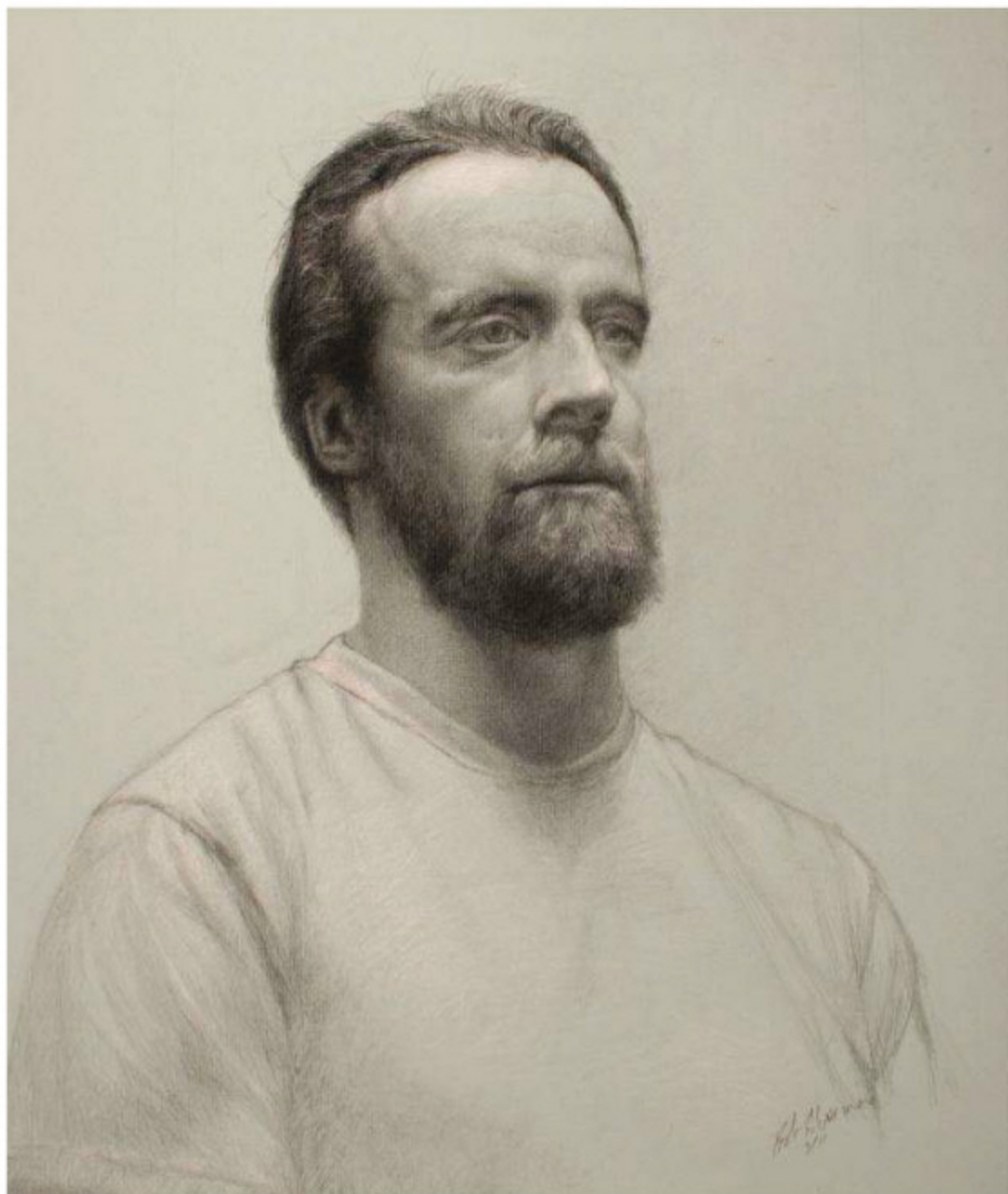


Robert Jay Silverman
John

2011, graphite and white chalk on toned paper, 20 x 18 1/2. Collection the artist.

"I did this drawing in conjunction with a painting I was working on," says Robert Jay Silverman. "John is an actor who is also one of the best models in New York, and I wanted to study his character and features. The painting was a period piece, so I wanted to present John in one of the poses that reflect the 19th-century Western plainsmen. I believe the quality of his beard and hair carry a special note in this piece." ♦

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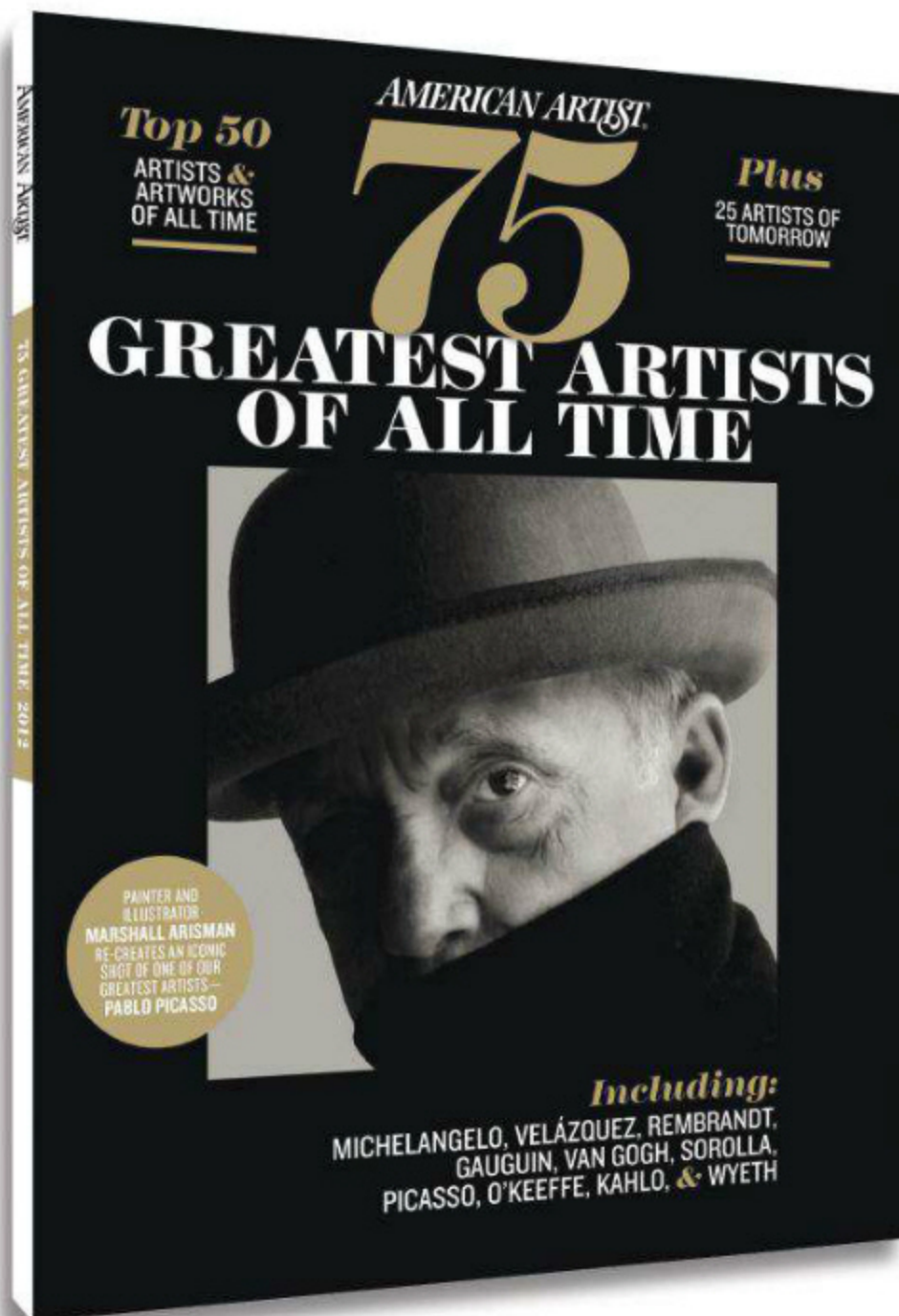
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NEW & NOTABLE

Ivanco Talevski

WHY NEW?

In the five years since he earned an M.F.A. from the University of Pennsylvania School of Design, Ivanco Talevski has exhibited his artwork across the world. The Philadelphia-based artist has held solo exhibitions in New York, Pennsylvania, and the Republic of Macedonia; and his paintings, drawings, and other works on paper have been featured in group exhibitions in Germany, South Korea, and Taiwan, among other locations.



LEFT
Grandma Is Combing Her Hair While the Village Is on Fire

2011, etching, sugar lift, aquatint, and drypoint, 30 x 16. Collection the artist.

FAR LEFT
Bukvi

2010, etching, aquatint, soft ground, and sugar lift, 36 x 30. Collection the artist.

WHY NOTABLE?

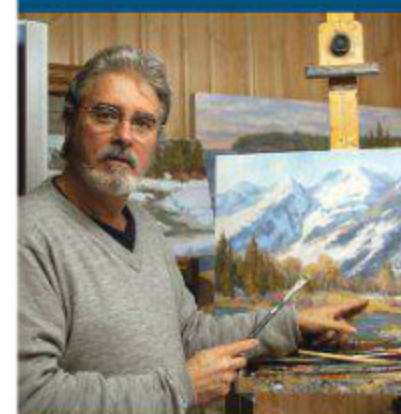
Talevski combines drawing and printmaking materials and techniques to produce surreal visions—some humorous, others downright frightening—in which his figures often appear to be in states of peril or flux. The artist's bold but believable treatment of light and shadow grabs the eye and grounds his subjects in a somewhat realistic context, making the images even more puzzling and disconcerting.

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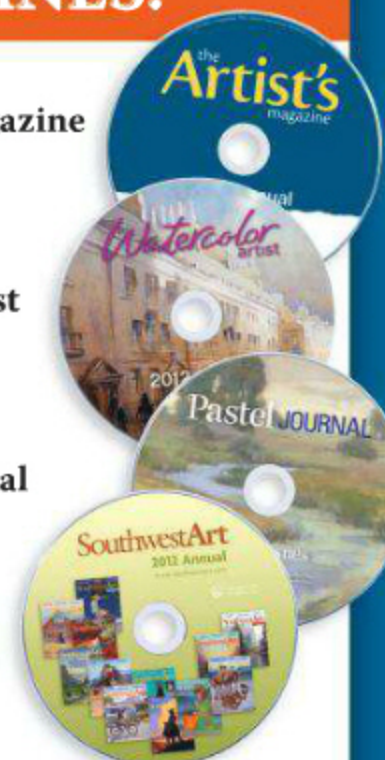
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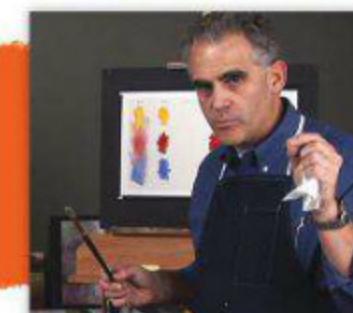


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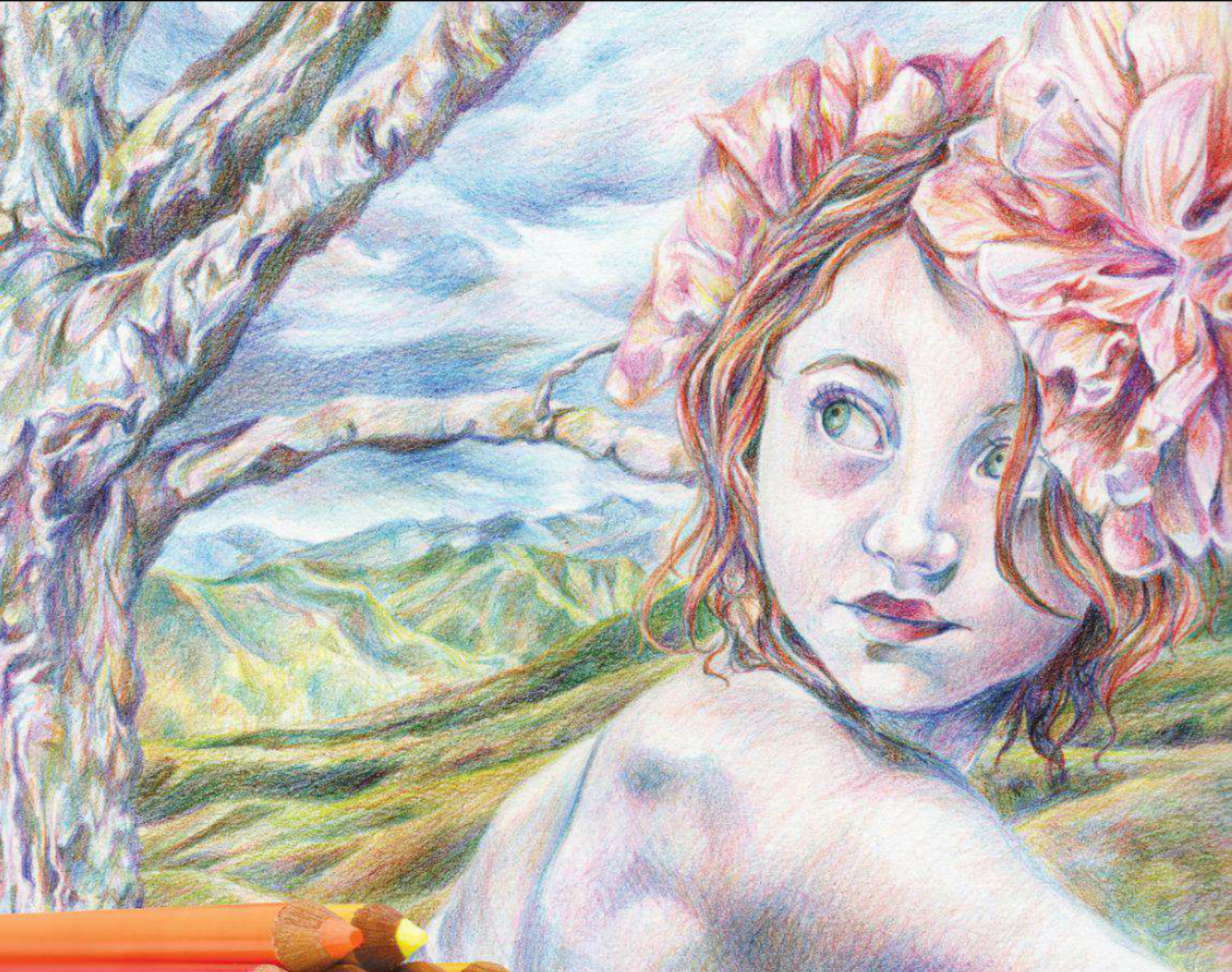
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